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Dear Discorder:

November is a special month for non-profits. Despite the ads you see gracing our pages, that is what we are—a non-profit. Our magazine exists because of a gracious grant from our publisher, CiTR. That grant covers the costs that we cannot make up with ads.

November is a special month for non-profits. It is viewed for a variety of reasons as the key month for fundraising. It is the month when people seek to make charitable donations for tax purposes, and on an emotional level, it is the time when people are in a more charitable spirit of giving as the Xmas season rolls around.

CiTR has a dedication to maintain its presence as a leader in the community and is dedicated to cultivating a diverse and enriched culture. CiTR funds Discorder as part of fulfilling this goal and we work with CiTR in its endeavours. CiTR is going to be in the throes of a fund drive for two weeks this November and in addition to the warm fuzzy feeling you'll get for supporting our quality magazine and CiTR's programming, there will be numerous prizes for donating. Take a look at the website on Nov. 16 to see what is on offer this year. The prizes are usually stylish and appealing—a reason to donate regardless of your other reasons.

Discorder cannot exist without CiTR and this month

we are hoping that you will be able to give back to CiTR. Discorder doesn't exist without you, our readers, and we will continue to provide quality interviews with Vancouver's musicians, an eye to the scene we all belong to, and unique artwork to photography to accompany it all! Please give generously, but every little bit helps. Donations on our behalf to CiTR will count towards continuing and improving upon the already impressive quality and quantity of coverage that we provide to inform you, our dedicated reader, of the important musical and cultural shifts that happen in Vancouver's scene.

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Cheers,
Jordie Yow, Editor

PS. Make sure you grab a copy next month for a very special extra big issue that will have a lovely surprise for all our readers.

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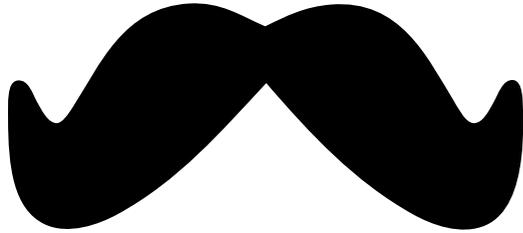
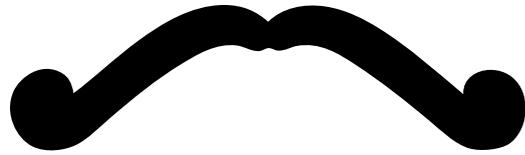
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// FEATURES

08 / HOT PANDA

Vancouver has a new band and Edmonton has one less and that band is Mint Records recording artists Hot Panda. Our reporter chatted with them about their new album, new band member and new city.

10 / HUMANS

Where did Humans get those weird puppets that they use in all their videos? Are they just fun or are they really fun or are they really, really really fun? These questions are answered on page ten along with many other things.

12 / SUUNS

Suuns took are pretty busy touring, backing up Land of Talk, opening for Land of Talk, changing their band name so they don't get sued, releasing their debut album, but they still had time to chat with our reporter from New York.

13 / ACHE'S TEN YEAR ANNIVERSARY

Ten years and Ache Records is celebrating it's anniversary with a super duper sale. Also there's a big picture of Andy Dixon.

14 / TONY DALLAS

In September we did a piece in which cool people talked about things to do in town and we should have asked Tony from Boogie Monster, the SSRIs, Hot Tub Time Machine and Fan Death to participate then. We didn't, but we're making up for it now. He doesn't talk about the new album Boogie Monster has recorded, but when it's released we'll bring him back to do that.

18 / PHILANTHROPY

Did you know that the power to be a philanthropist was in you all along? In the middle of this charitable month we point out some of the most deserving nonprofit organizations in Vancouver.

07 / FILM STRIPPED

Nowhere Boy

20 / CALENDAR

by Ben Marvin

22 / PROGRAM GUIDE

25 / ART PROJECT

Russel Leng

35 / DEPARTURES REVISITED

A our newest column syndicated from Weird Canada featuring Fraser & Debolt and the Ugly Ducklings.

39 / CHARTS

28 / UNDER REVIEW

Antony & the Johnsons / Beekeeper / Das Racist / Defektors / Diamond Rings / the Dreadnoughts / Eskmo / Fine Mist / Five Alarm Funk / Mark Haney / Humans / Lab Coast & Extra Happy Ghost !!! / Matt & Kim / the Mountains & the Trees / No Age / Salem / Tyranahorse

32 / REAL LIVE ACTION

Broken Social Scene / Caribou / Dead Prez / Dungen / Efterklang / Christian Fennesz / Holy Fuck / Jon & Roy / Surfer Blood

// REGULARS

// REVIEWS

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DEPARTURES REVISITED//

BY AARON LEVIN

ILLUSTRATION BY JORDIE YOW



.....

Departures was a radio program hosted by Marcel Dion on CJSR FM 88.5 in Edmonton, Alberta between 1978 and 1991. The program, highly inspired by the legendary Alien Soundtracks program on Vancouver's Co-op Radio, contained a diverse mix of vintage and new-at-the-time left-field and fringe music and was the first and only of its kind in Alberta. On top of curating a weekly program, Dion helped found the Borealis Electroacoustic Music Society (BEAMS) and released one or two compilations of avant-garde music in Alberta. Departures Revisited is a column we are syndicating from the Weird Canada website, which is inspired and dedicated to Dion's early efforts at establishing Alberta and Canada's weird musics. Thank you, Marcel! You can find the original entries of these reviews, complete with streams of the recordings discussed, at www.weirdcanada.ca.

Fraser & Debolt

Fraser & Debolt with Ian Guenther

(Columbia) // ??, ON // Originally Released: 1972

For an unassuming pair of country-folk dreamers, Allan Fraser and Daisy Debolt's debut resonates with a "wyld" collection of weirdos: hard-core psych-folk collectors, county-fair folk-fest burn-outs, cowboy junkers and record store braggarts alike. For years I've marveled over the LP and its audience without resolution. It could be the innocently tuneless harmonies, the dissonant acoustic jangle or their harrowing explorations into freak-folk. But it's the songwriting that gets me every time; dualic weaves of fringe rurality; a surrealist vision of Canada rooted in the warm waters of Ontario; and a haunting, minor-key acoustic delirium irrigated with country ballads and freak-folk shreddery. You'll never understand it, but eventually it'll happen. I've never been wrong with this one. Top 10 dead or alive LP. They do a devastating cover of "Don't Let Me Down" with an alternate take on the American promo 45. Surprisingly not very rare in Western Canada.

The Ugly Ducklings

Nothin' b/w I Can Tell

(Yorktown Records) // Toronto, ON // Originally Released: 1966

These quintessential garage-punk single. Much has already been written about this snarly five-piece from the centre of the world, so I'll let the wild guitar tones and hurling vocals do the screaming. Aspiring youngsters: take note. The black-label, silver-letter variant [redrawn] above is the first pressing. The Classic Yorktown colour-label indicates a second pressing. Their LP *Somewhere Outside* is also highly recommended. It really doesn't get better than this. ▽

FILMSTRIPPED//

BY ANGELA YEN

ILLUSTRATION BY LINDSEY HAMPTON

NOWHERE BOY

(2009)

DIRECTOR: SAM TAYLOR-WOOD

.....

That's right, it's yet another film about John Lennon! In the last few years alone, there have been numerous John Lennon biopics and documentaries. Many of them, including *Chapter 27* (2006) and *The Killing of John Lennon* (2006) choose to pay a great deal of attention to Lennon's later years and the events leading up to his tragic death. However, *Nowhere Boy*, directed by Sam Taylor-Wood, narrows its focus on the less talked about story of John Lennon's troubled childhood.

Nowhere Boy was finally released in the U.S. on Oct. 8, just in time to celebrate what would have been Lennon's 70th birthday. It had a limited release in Canada, a week later. I saw it on opening night and as usual, the local Cineplex was packed with teenagers. But when I walked into the theatre, I noticed that it was practically empty, and that the few people in the audience consisted of grey-haired, middle-aged married couples. Everyone was so neatly paired off. It put into perspective, that 1) all the young people must be watching that Facebook movie and 2) that these were moms and dads who have clearly been anticipating this biopic. I hope they weren't expecting a happy, nostalgic look back at the exciting beginnings of the Beatles, because that's simply not what *Nowhere Boy* is about.

The film explores John Lennon (Aaron Johnson) through his teenage years and his complicated relationship with his aunt, Mimi (Kristin Scott Thomas) and his mother, Julia (Anne-Marie Duff). John lived with his aunt and uncle and was raised by them from the time he was five years old. The film picks up from when John begins to rebuild his relationship with his mother, who happens to be living in the same neighbourhood. We see John learn to play the guitar, become a wannabe Teddy Boy, learn the truth about his parents, form a band and everything else up to around 1960, right before the band is about to head to Hamburg.

The film is told in a typical biopic fashion. The film tries to be a little unconventional at times, like in the brief dreamlike flashbacks, but the film doesn't push it enough to make a statement. Instead, the flashbacks lead up to a melodramatic intervention where John learns about what really happened between his mother and father. The film really plays up the clashing personalities between his mother and aunt, to the point that it felt contrived. Even their

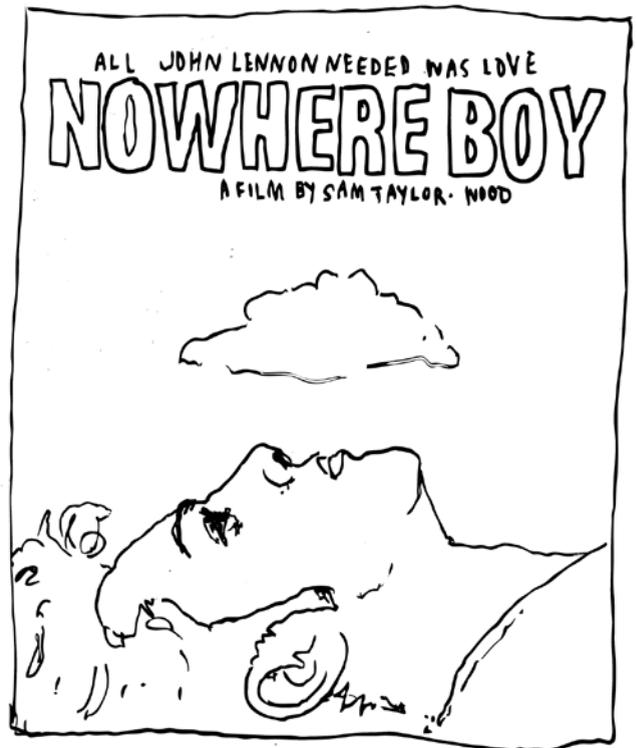
wardrobe and makeup were overtly presented as polar opposites. Julia's free spirited nature sometimes feels forced and the film is definitely implying some Freudian undertones to John and Julia's relationship, which I personally felt was unnecessary.

It's quite obvious that the actor Aaron Johnson is a tad too "pretty boy" to be playing John Lennon and the excessive close ups really didn't help. Regardless, I have to give some credit to his performance. He played John as an up-to-no-good teenager, rather than doing a bad impersonation of an icon. It makes it a bit more genuine and the scenes where John is just being goofy and playful are when you can really see and hear the resemblance.

Despite these few dramatizations, the film is quite accurate to Lennon's biography. I think a lot of die hard fans will appreciate the film for including even the tiniest details of John Lennon's life and also, the subtle foreshadowing to what obviously lies ahead for Lennon with the Beatles. Things like, Paul McCartney playing "Twenty Flight Rock" to impress John in order to join the Quarrymen, or the quick mentioning of the original Beatle's bass player Stuart Sutcliffe, are details that definitely won't go unappreciated. There are also a few subtle references and nods to the Beatles that are fun to pick up on and they're by no means as forced as the ones in Julie Taymor's *Across the Universe* (man, I hate that movie).

Having an affinity for what lies ahead for Lennon and the Beatles further strengthens a lot of scenes emotionally. One in particular is when John loses his temper at his mother's funeral and McCartney takes him outside. They comfort each other with the knowledge that both of their mothers are gone forever. Of course, the scene is highly fabricated, but if you love the Beatles, this scene is especially heart wrenching. You realize how much Lennon and McCartney have been through together and that they'd been a part of each other's lives since they were just two punk kids.

If you're not a huge fan or are completely unfamiliar with Lennon's biography, the film is still decent. The costumes are great and the soundtrack is fantastic. Take away the fact that it's about John Lennon, and you still have a heartfelt coming-of-age story about a boy who just happens to become one of the greatest songwriters of all time. ▽



H O T



BY JENN PERUTKA
ILLUSTRATION BY TYLER CRICH

Have you ever heard of a band selling their own brand of hot sauce? Well Hot Panda is one of them, joining the likes of Paul Newman with their custom, gourmet hot sauce. Running seven dollars a bottle, it is appropriately named *Volcano...Bloody Volcano* after the band's debut album. [ed. I heard they might have changed the flavour, but if you can get your hands on the original pineapple hot sauce they made, it was excellent with a nice smokey spice to it.] The Edmonton natives are now in the midst of promoting their sophomore record *How Come I'm Dead?* I sat down with three out of the four members (Heath Parsons was taking a power nap backstage) before their show at the Biltmore on Sept. 16 to discuss the band's lineup change that introduces Catherine Hiltz as their new bass player, the recording process and their love for Vancouver food.

Discorder: Looking at your website I noticed you guys have a "Foodie" section for all the major Canadian cities. Are there any additions you'd like to make to the Vancouver section?

Maghan Campbell: What's that place called? That tiny place by Foundation and it's long and skinny?

D: Oh, Narrow Lounge!

MC: Yes, that place!

Catherine Hiltz: I love the Eatery. And Foundation. We always end up at Foundation.

Chris Connelly: They have the best nachos.

MC: Legendary Noodle is ridiculous. And I love the Reef. I'm not sure if I wrote that one on there. The best thing about Vancouver is eating. There's also that café close to where we recorded that has the sandwiches.

CC: Finch's, that was a new place we went to.

D: Looking at the past couple of years you guys have opened for the Von Bondies in Europe and played the same stage as the Beatles in Hamburg. Is there a moment that sticks out for you where you thought, "Wow, this is really happening"?

MC: That show in Hamburg was awesome because it was our first show in Europe and it was a crazy flight to get there, so we were all tired and jet-lagged. We only found out about that show two weeks before and we were already on

tour. When we finally got on stage we started playing to a crowd that we've never played to and they were really into it, and I mean, the Beatles have played that stage! It was so exciting and really cool.

CC: We had to cancel some dates so we could go over to Europe so it was just this big whirlwind and she [Catherine] wasn't even in the band then.

CH: For me, there was a show we played here for the Paralympics. We played that show, got to bed, woke up to go to the airport and fly to Toronto where we played Lee's Palace, and then we flew back to Vancouver and started to drive to South by Southwest.

D: The band is very versatile in its sound in that it is difficult to classify it into one genre. Is that an effort on the band's part?

CC: I don't think it's an effort but a result of our personalities. I think none of us like being classified as something so there's that natural reaction that no matter what it is, like a compliment, my reaction is always to go "No, I'm not that!" But the thing is you don't really want to be anything. I also think once you understand a band too much and get exactly what they're doing, they kind of become boring or just predictable.

MC: When we jam, if something sounds good we'll just run with it, even if it's ridiculous and we're laughing while we're writing it.

D: You worked with JC/DC Studios [John Collins and David Carswell] for this album. Would you say your sound makes it easier to collaborate in the sense



HOT SAUCE ON EVERYTHING, THEIR MOM'S ON THE COVER AND MOVING TO VANCOUVER

“COMPARED TO -40 CELSIUS AND WEARING
FURS SO YOU DON'T DIE, [VANCOUVER'S]
SO NICE.”

that you have no boundaries or more difficult because there is no structure?

MC: We had a really easy recording experience this time. It was fast and smooth, like compared to making our last record.

CC: I think if there is a structure it might make it hard for us because then the perfectionist in us would strive to do that “thing.” But because there isn't necessarily anything that we're trying to do, it makes what it is right. If we were trying too hard to do a type of thing then we would be chastising ourselves too much and thinking “Oh, we're not doing it right.”

D: How did Chris' mom feel about being on the cover of *How Come I'm Dead*?

MC: She was so happy!

CC: I chose the photo and ran it past her and she looked at it closely and said, “Okay, you can use it. I think I look good in this picture.” She has a copy of the record and always shows it to her friends like, “Look! It's my son's band!”

MC: She looks foxy.

CC: My foxy mom.

CH: She's all over stickers and records now.

D: So the band is going to be making the move to Vancouver. What prompted that decision?

MC: I feel like for me it's time to move on from Edmonton. I lived there almost my whole life and it's just time. And every time we come here it's just wonderful. Catherine's mom and sister just moved here. So she's moving anyways.

CH: My shit's already here, so I basically live here.

CC: And our record label, Mint, is here. And the winters are pretty nice.

MC: Compared to -40 Celsius and wearing furs so you don't die, it's so nice.

D: Catherine, what was it like coming into the band and being “the new kid?” And what do you guys think she's added to the band?

CH: It fit pretty well because I had been playing with them for a time, a couple years at least. I played trumpet with them.

MC: One of our first shows ever was actually with her old band, Storyboard. That's how we met.

CH: It was a Halloween party in my basement.

CC: I feel like the band feels a lot like when we first started two years ago. There's a sense of excitement and things are fun, and that kind of went away for a while. The band almost broke up. So she did a good job of keeping us together.

MC: If she didn't join the band we probably wouldn't be here.

CH: [laughing] I didn't know any of this joining.

MC: It worked out really well. We're writing songs and giggling, and our shows are so fun now. It's just such positive energy. I'm actually excited to tour and play live. It's really nice. ▶



HUMANS

JUST WANT TO HAVE FUN

BY DEBBY REIS
PHOTOS BY SKOT NELSON

The anthemic line, “Who knew / that all we had to do was party?” on the opening track on Humans’ EP, *Avec Mes Mecs*, reaches out of the song, hinting at who Humans are and what the band is about. The band has been labeled “party band of the moment” by various bloggers and that label sits just fine with Robbie Slade (vocals, guitar, keys) and Peter Ricq (sampler, sequencer, drum machine). “When I go out, I want to party, so if people say they’re going to party when they see Humans, I’ll gladly take that and roll with it,” Ricq said.

Partying to Ricq and Slade often means dancing, and, according to interviews with Ion and Exclaim!, all Humans want is for their audiences to dance. “Just dancing up a storm—it’s the epitome of enjoying music, being able to dance

to it,” Slade explained. “Everyone knows how to dance, like, no matter what language you speak or no matter what, you always laugh the same language and dance the same language, you know? Everyone automatically gets it. Dancing, they get it.”

Slade and Ricq see dancing and singing along as audience participation. “It’s almost like you’re jamming with them. It’s like you’re playing music with everyone,” Slade said.

Humans’ own jamming sessions and songwriting process have evolved since the band started in 2008. “Back in the day, I’d write a complete song on the guitar, and like sing it, and that was fun on its own. And then Pete would be like, ‘OK.’ And he’d like chop and screw it, I guess. He’d do his thing with



it and it would be completely separate. And that was fine. But now, I feel like we can achieve more when we do it together.” Slade said. “I don’t even feel like writing without Pete these days.”

You wouldn’t necessarily think that Slade and Ricq’s musical backgrounds would mesh. Slade has worked in roots and reggae, while Ricq has primarily focused on electronic music. Ricq explained that he had been writing a lot of electro beats when Slade started joining him. Slade would introduce a drumbeat or use more organic sounds that Ricq had thought about using, but never actually implemented. “I’d been writing this particular style of song for so long, that to have [Slade] come by and be like ‘No, no, no,’” Ricq said, illustrating what he meant by rearranging items on the table, “‘We’re gonna do it like this,’ it was like, ‘Oh yeah, why didn’t I think of that before?’” The clash in backgrounds ended up breeding something fresh.

“The response to our first songs was really positive and, like I’ve said before to other people, I had to convince Robbie too in the beginning ‘cause he didn’t see this as a real live performance thing,” Ricq explained. Although Slade’s voice and instrumentation had been sampled, the samples are removed when the duo plays live.

Since then, however, their songwriting process has evolved. “Pete’s been singing more, so Pete’ll like, sing. And it’s fun for him, and I’m like working on the gear...” Slade said. Ricq interjected, saying, “It’s like we’re switching roles.”

“It’s really fun,” Slade elaborated. “And then, in a part in the song, we’ll switch again to our comfortable position, and it’s like, ‘Whoa!’ It’s like really fun, ‘cause we get big into it and we both get better at it ... It’s really fun exploring each other a bit more.”

Another way in which Humans have been exploring each other is through their video projects. Ricq ultimately wants to make feature films; he’s the

director behind their video for “Bike Home” and for their recent short film, “The End.” Slade has certainly been involved, coming up with the concept for “Bike Home” and acting in “The End,” which premiered at their EP’s launch party at the Cobalt on Oct. 15. The music for “The End” can’t be found on the EP, however. It was written specifically for the film. When asked if the music will be available in the future, Ricq responded by saying, “It would be like a bonus track if anything. Or it will be like a free song that we’ll give out.”

“[‘The End’] is a B-movie, so it starts out like a serious date, like really cute, and then it ends up being a gore-fest,” Ricq said, describing the film. “What you see [in the preview on YouTube] is the beginning [of the film] and it’s nice and sweet and then with the reveal of the hands in the picnic, the movie just takes a turn and the music changes completely too.”

This musical switch mid-way is repeated in many of Humans’ songs. “I always want to write songs that have totally different parts and it’s not just like verse, chorus, verse, chorus, bridge, chorus, end. I hate that. I’m so sick of that, you know? And I know that a lot of our melodies and hooks are super poppy, so I feel like if you don’t do that, then at least you’re not pure slutty pop,” Slade explained.

Humans may not make “pure slutty pop,” but their electro-folk-dance music is a lot of fun. “We’re not very emo, you know what I mean?” Slade joked.

“We have a lot of minors [keys], so we use a lot of sad melodies. It’s kind of tongue-in-cheek sad though,” Ricq explained. “Some of it’s kinda, like, if we go into minor sometimes, but it’s like talking about pizza boxes or some shit. It’s like, ‘Just kidding, we’re not really that sad,’ you know what I mean [laughing].”

Humans is currently on tour and will be joined by No More Strangers’ DJ Tristan Orchard when they hit the east coast mid-November. ▶

HAUNTED AND HARMONIOUS //

MONTREAL'S

SUUNS

BY COLIN THRONESS
ILLUSTRATION BY LINDSEY HAMPTON

There's a quiet buzz in the circuitry of North America's music industry at the moment that's no louder than the binary whirr of a car engine as it zips along a lengthy stretch of highway in Middle America through the jagged monstrous peaks of the Canadian Rockies or along the windy, mind-boggling coastline of California—nothing more than the diaphanous squeal of a mosquito as it looks out over the edge of the world towards the hazy horizon.

It's the new-band bug, and it's in the ears of many a music critic across the continent. The buzz has been created by Montreal electro-squall rockers, Suuns, as they formally introduced themselves to one city after another over the past two months. You might encounter words like broken, messy and lacking cohesion, but isn't that often the case with many of the best indie rock bands? Fellow Montrealeur Jace Lasek of Besnard Lakes, who co-produced Suuns' recently released first LP, *Zeroes QC*, would probably concur.

It doesn't take long to hear the potential these four young men carry with them. Beneath the creepy, ghostly intros, dark, twisted lyrics and pounding robotic riffs are real, live melodies—catchy ones at that. And the secret is now officially out—these guys can play. They proved it not only in their own set, which warmed several dozen stages in early fall, but also in the set that followed theirs on this tour. Suuns not only opened for Land of Talk, they also backed them up night after night with ostensible ease in the absence of an abundance of guest contributors on the headliners' latest album.

There've been mixed reviews and there'll be more to come—such is the duality of a rock band's public life. Suuns aren't short on duplicity when it comes to their music either, but you won't see this team crack anytime soon under the hammer and chisel of a competitive industry.

Seeing as these boys have spent the last two months crammed in a van together, we thought we'd catch them in NYC to cram them all into this conference call for an interview.



Discorder: Joe, Suuns are just about finished their longest tour yet—across the continent and back again. But you’ve been down many of those roads before with other bands. What city or stretch of the trip were you most excited about returning to and why?

Joe Yarmush: The U.S. is insane. In a good way. It’s the perfect country for A.D.D. people and myself who like constant change of scenery and people. So, the whole country has its charms, but it’s hard to beat California: beach, Highway 1, Joshua tree—which we visited. It’s got something for everyone.

D: Ben, if there’s one memory you’ll take home with you on this tour, what is it?

Ben Shemie: Seeing Joe get hit on by a porn star at the Best Western Hotel.

D: Max, if you had to pick a favourite song on the new LP, *Zeroes QC*, what would it be and why?

Max Henry: Hard to pick a favourite tune, but its probably “Pie IX,” likely because of how particularly singular and creepy it is. It’s also bumpin’ live and one of my favourites to play.

D: Which one would you call the crowd favourite?

MH: “Armed for Peace” usually separates the men from the boys, i.e. those who will love our set from those who will hate it. Both parties are quite welcome and a necessary part of the Suuns live experience, in my opinion.

D: Liam, tell us why the band had to desert the name Zeroes and how you guys came up with Suuns.

Liam O’Neill: We used to be called Zeroes. When we first started talking to Secretly Canadian and discussing an international release, we thought a lot about the various legal aspects of our band. We discovered that a man had started a band called the Zeros in the ’80s and had trademarked the name. We spoke to the ’70s punk band named the Zeros who were fine with us having a very similar name, but they warned us about this guy and how he had been attempting to sue them for years, and they aren’t even active anymore. So we decided the only thing less rock ‘n’ roll than changing your name is not being able to have a rock ‘n’ roll band anymore ‘cause you got destroyed in court. After much discussion, we arrived at Suuns because it means zeroes in Lao. We liked how it sounded and it was a sneaky way for us to keep our name in a way.

D: There have been a few different attempts at pronunciation—there’s “suns,” “soons,” “suh-oons”—which do you prefer?

JY: Yeah, we’ve been going with “soons.” For aunts and uncles and border

patrolers, it’s easier to say “suns.” But have it your way, we don’t care. Live it up, say words how you want.

D: Joe, in terms of live performance, what song do you think benefited the most from this tour?

JY: “Sweet Nothing” has benefited for sure the most. It’s completely different every night. Ben smashed his guitar in Phoenix on that song. It’s okay though, it’s only a 1975 Gibson SG. Whatever.

D: Max, you seem to lead the way on the keys on many of the songs. How does the creative process work for you guys?

MH: Skeletons of each song are provided by a main writer, usually Ben. The instruments are individual domains, however. We each bring our own interpretations, which come together as a Suuns tune. We know what to expect from

one another aesthetically, and this allows for a creative plasticity in our jams and live shows. That becomes more or less solidified when we record.

D: Liam, you have an array of amazing facial expressions when you’re ripping away on the drums. What kinds of thoughts go through your mind while you play?

LO: I never think about my facial expressions. I try to not let any thoughts go through my mind at all when I play. As soon as I get some sort of an internal monologue going in my brain, I’m

sunk. I try to keep it as stream of consciousness as possible. I guess when you do that, you’re not really policing what goes on with your body, so that may be why my face finds its way into various hilarious contortions.

D: Ben, a lot of your lyrics are dark and demented, yet you seem to be the least psychopathic of all the band members. Where do your lyrics come from?

BS: Some are built around the melody, which in some cases come before the words are written. Most of the time I try to evoke some kind of story or narrative. In a lot of cases, the stories are a snapshot of a scene or moment. Some of it comes from the broader theme of identity. Other stuff is more personal. And sometimes they’re just words that make a colour that fits in the context of the song.

D: So, did you really kill a man when you were 11 years old?

BS: Yes, but that’s just between you and me.

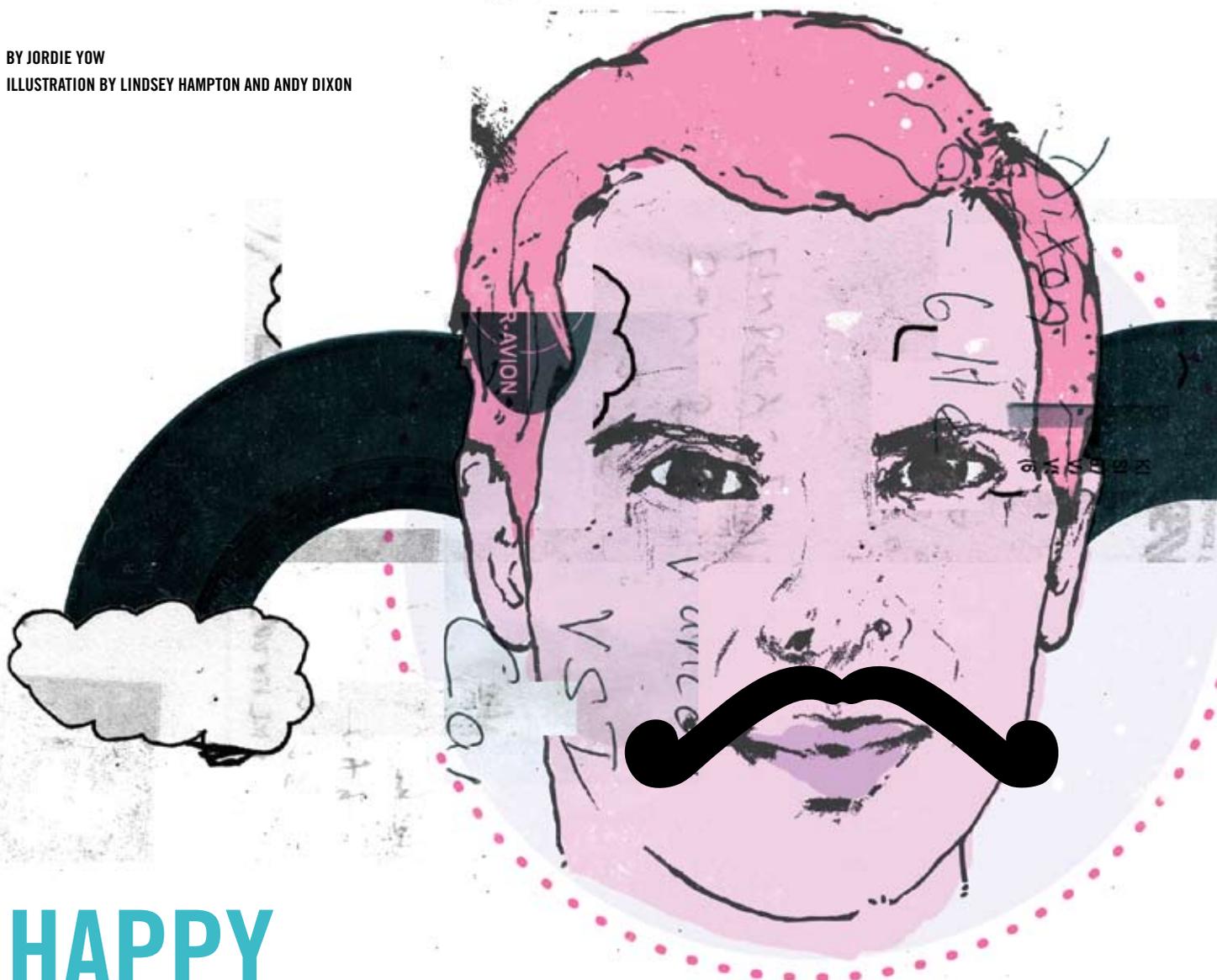
D: Joe, what do you think 11-year-olds think of your music?

JY: They are very afraid.



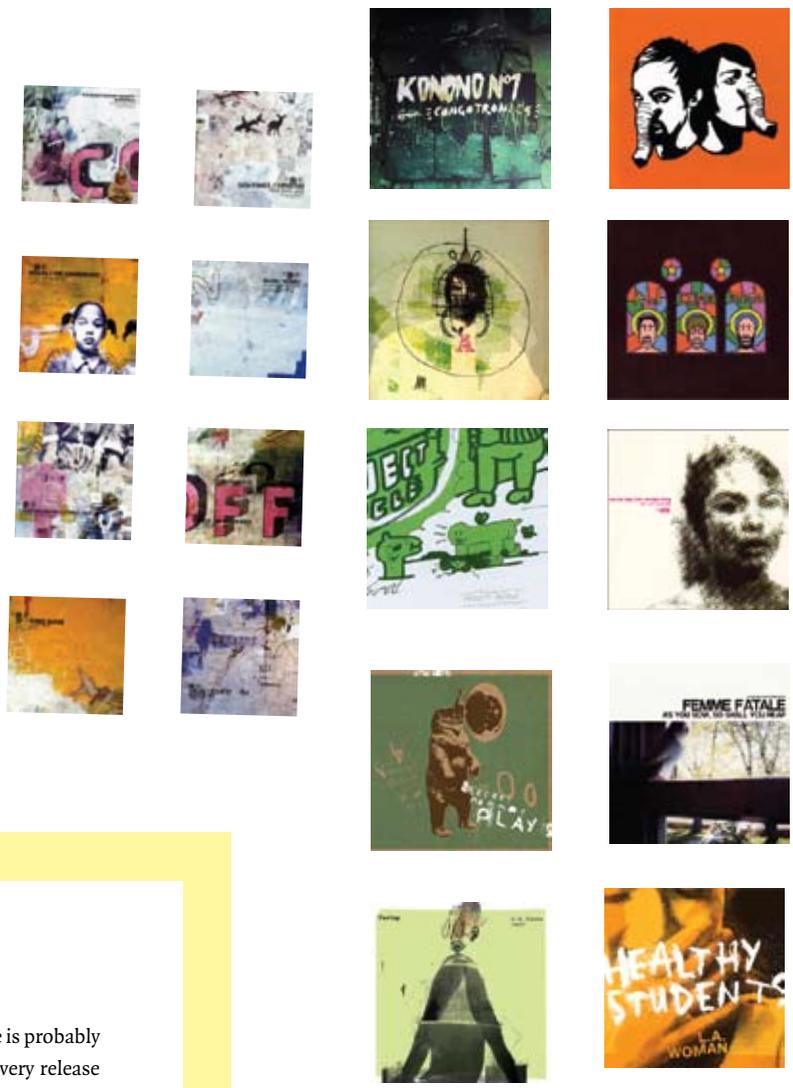
BY JORDIE YOW

ILLUSTRATION BY LINDSEY HAMPTON AND ANDY DIXON



HAPPY TENTH BIRTHDAY ACHE RECORDS!

TEN YEARS IS A LONG TIME IN THE WORLD OF INDIE RECORD LABELS. LOTS OF LABELS GO UNDER AFTER ONE RELEASE, UNABLE TO KEEP THEIR MOMENTUM—NOT VANCOUVER'S ACHE RECORDS. UNDER THE HELM OF VANCOUVER EX-WUNDERKIND ANDY DIXON, ACHE HAS JUST PUT OUT RELEASE NUMBER "041" (ANDY DIXON'S CAVING PROJECT'S U.S. CAVES) IN THE HEIGHT OF THEIR TEN YEAR ANNIVERSARY PARTY.



Going on right now and ending Nov. 26, the Ache Records Sale is probably your best chance to acquire everything this label puts out with every release dropped to the rock bottom prices of \$2 to \$5 a piece. The label specializes in music of the genre pushing electronic variety, with releases from Secret Mommy, Kid 606, Basketball and the Project: Bicycle compilation. They also have a heavy dose of punk and hardcore in the mix including Death From Above 1979, Baby Control, Winning and Healthy Students. Ache was the original vinyl presser for Death From Above 1979 (though we doubt there's any copies of that left in stock at this point). For those with experimental folk tastes, this is your chance to pick up something by the Winks, Greg Davis or the Secret Mommy Quintet.

If all those bands (that's not a complete list by any means) have one thing in common, it's their connection to Andy Dixon, the creative force, head of the label and member of many of the bands on the label. He's the glue that holds it together and the one-man creative thunderbolt who has single handedly been half of Vancouver's music scene since he was a member of the teen group d.b.s.

If you can make it to your favourite record shop to pick up some of Ache's formidable catalogue, that's great, but we should also suggest that you make it out to some of the Pop Up Store events for Ache Records. Their merch table is where most of their currently in print stuff will be available. Check the Ache website and click on "Events" for details. ▶



TONY DALLAS

DRAWING OF A GUY THAT ALMOST LOOKS LIKE TONY DALLAS BY JACOB SUSSMEN



TONY DALLAS IS AN EXCELLENT DRUMMER. HE PLAYS WITH BOOGIE MONSTER, FAN DEATH, THE SSRIS AND EVEN IN THE BACKING BAND FOR HOT TUB TIME MACHINE. WE THINK HE'S A PRETTY COOL GUY SO WE ASKED HIM IF HE WOULD SHARE SOME OF HIS FAVOURITE PLACES IN VANCOUVER VIA EMAIL. THIS IS WHAT HE SENT US.

RESTAURANT //

Hmmmm that's tough. I love all kinds of food and there's so many great places in the city to eat, but when I'm really craving [something] (and some may disagree), I hit up Primetime Chicken & Chinese Food 'cause I love fried chicken and it's exactly what you're getting. It's not healthy and damn well can't be good for you, but it's cheap (like \$5 for a four-piece deal) and if you're lucky, you might get served by a dude with a "ponytail mullet" (Google it).

On the other hand, if you're with a few friends who really wanna grub out, go to the Afro-Canadian Restaurant and share some huge Ethiopian platters. The atmosphere's chill, they serve liquor and the main guy that works there is hilarious (he asks "how's the food?" like every ten minutes). They also have vegetarian options so everyone's happy.

Deacon's Corner and the Reef are really great too. You see? I can't even choose.

RECORD STORE //

Sorry I buy CDs, I know ... lame :P

OTHER STORE //

I'm not a huge shopper, but I do go to the dollar store a lot, mainly the Dollar Giant on Commercial. It's a simple man's shop but everything is virtually \$1. You'd be surprised what you can get for a dollar, have you ever bought a \$1 starter tool kit? I have.

VENUE //

The Biltmore for sure. It's a just an overall great spot to perform, dance, see live music, drink, party, play drunk tetris, makeout... etc. The bar's affordable, [it has] classy decor, the location is super residential and there's always something going on. Bored on a Wednesday? Go to Paul Anthony's "talent time" and laugh your ass off, nothing to do on a Saturday? Call up your gf's and hit up "Glory Days" and bring my!gay!husband! some cheeseburgers, he loves cheeseburgers.

BAR //

The Keefer is like stepping into that bar from the new Star Wars (Episode II). It's really sleek and classy, some of the drinks are a bit pricey but totally worth it. I'm talking highballs-with-hints-of-lemon-and-mint-leaves and glowing-bottles-of-Alize fancy, even the water tastes like cinnamon!

On a side story, once I went to party in the building next door where the Penthouse had a transparent see-through pool full of naked people swimming and I thought, "how convenient is drinking at a sweet bar downstairs then crashing a naked pool party upstairs?" Quite.

BAND //

Since I'm forced to pick I'll have to go with Run With the Heard, a wicked electro/hip-hop

collective. Great performers, every show has to do with a theme (ie: cats, the '90s, cowboys) and their sound manipulator, Zach [Webb] is the only person I've seen to put a Guitar Hero controller and Powerglove to good use. Hands down the hardest working in the city.

Also check out: the Good News, Oh No! Yoko, Humans [who you can read about on page 10], MT-40, Basketball, the Dreadnoughts, Manyourhorse, Young Liars and Ninjaspy. Sorry had to sneak those in, I can't pick just one.

ANYTHING ELSE YOU THINK SHOULDN'T BE MISSED IN VANCOUVER? //

For those that don't mind the sticky icky, Vancouver Seed Bank is a great spot to kick it and you know. The staff is super friendly and highly knowledgeable (no pun intended). After that, round up the troops and bike the Seawall on a sunny day and go to Third Beach or Stanley Park, but actually bike. They use to make me walk-a-thon that shit in high school and I hated that.

Lastly, check out the Jimi Hendrix Shrine, apparently it's where he used to stay when he visited his grandma back in the day, an awesome gem of musical history. ▾



suck less

Next Level
Learning Centre

www.nextlevellearningcentre.com
604.688.8929

TOM LEE
Music



EVENT CALENDAR

WOODHANDS
Tuesday November 9th - Pit Pub, UBC



DAN MANGAN
WITH
THE BURNING HELL
AND THE CRACKLING
November 11 & 13, 2010
Vogue Theatre



PEPPER RABBIT
Jan. 13, Media Club



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PHILANTHROPY

OR HOW TO SUPPORT YOUR FAVOURITE NONPROFITS

BY BRENDA GRUNAU

Close your eyes and imagine a philanthropist—a tucked in blouse, waist high skirt and immaculate lipstick, perhaps a lawyer who spends her life sitting on boards, speaking at galas and cutting the ribbons of new museum wings. Or, maybe you see a portly man with a moustache and an eye glass spending his millions on cancer research, malaria medication and textbooks for orphans. Instead, look around, and you'll see philanthropists in the people surrounding you.

Eighty-five per cent of Canadians donate money to not-for profits or charities, and 46 per cent of Canadians volunteer. All cultures and religions have their own traditions of giving, whether it is giving alms to the poor, tithing a tenth of your income to church or a zakat in the Muslim community. November in particular is the month for giving for the following reasons.

- 1**
It is the pre-Christmas season—that holiday time where we spoil ourselves with food, drink and gifts, and think about sharing our wealth with those in need.
- 2**
It is nearing the end of the tax year, and people are hoping to lower their taxes through charitable tax receipts.
- 3**
It is CiTR's Fundrive, that annual event where CiTR staff and volunteers live in our lounge and entice you to donate with amazing swag and tales about how we're amazing.
- 4**
It is Movember, that time when various and sundry (tailored and ugly) moustaches can't fail to remind us of prostates and cancer.

Whether you are a student, a young professional or a loft-living artist, giving to a cause you believe in is a joyful occasion—a chance to make a difference, support good work in your community or abroad. It's a time to relish that feeling of wholesomeness and gift-giving; selfishness gets very tiresome. Since we know you are an avid music lover and want to support local music organizations, here are some non-profits and charities to consider when you plan your gift giving.

Discorder Magazine:

So obvious, I know, but we thank you for reading, and we hope you appreciate the hundreds of hours that writers, photographers, illustrators and copy editors have donated for your reading pleasure. Discorder is a training ground for people in publishing, art direction and journalism, and can boast alumni the likes of Will Brown (art director at Adbusters Magazine) and Grant Lawrence (CBC Radio 3). And, here's the best news—we provide all this to you for free and we really need your support to keep this mag in print.

Our mission: To provide local music, arts and culture coverage and to develop young writers, editors, photographers and art directors.

Why give? Quality writing and local music coverage, offered to you for free each month. Discorder is the longest running independent music magazine in Vancouver, and it struggles to cover costs each year. We need your help!

Tax receipt? Yes.

Jordie Yow, Editor: "Vancouver's music scene is full of talented musicians, but if no one knows about them, then no one will listen to them. Discorder's purpose is to expose our discerning readers to the talented artists and musicians who live here. We don't want to exclude possible audience members by making them pay us for the privilege of reading our magazine, which is why we're dedicated to being free. If you think that's a critical and useful service, please donate. We greatly appreciate any and all assistance."

CiTR Radio:

In an age of media consolidation, CiTR provide locally-focused, alternative media coverage and music of every persuasion. For those with ears that bleed at repetition, we promise new, unique, spontaneous and surprising coverage produced in your very own community. Plus, you too can sign up for training and the chance to host your own show. We're offering you access to our air-waves and the chance to participate in the media environment. We showcase the plurality of voices and niche interests in Vancouver.

For the past four years, CiTR has run an annual Fundrive, asking you to support the station. This year we're hoping to raise \$30,000 to fund operations

and build a digital library. We want to ensure our library of local gems will last for generations, and that we continue to receive music from the tiny labels that we love.

.....

Mission: to provide broadcast training, to offer ordinary students and citizens access to media, to provide locally-focused, alternative programming.

Why give? Fantastic coverage, interesting music, Nardwuar the Human Serviette, the longest running jazz show in Vancouver, your only source for metal, or if mainstream media just doesn't satisfy your ears.

Tax receipt: Yes.

.....

Penny Clark, Student Executive President: "We provide great programming, the people on the student executive learn so much, so many communication skills. I've seen kids come in who can barely look you in the eye and talk to you. University is a big risk time for people, they get lonely. They can come to the radio station, get out into the community and meet people who are like minded."

.....

How to donate:

Call (604) 822-1242 with your credit card number, or mail a cheque or money order to:

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Vancouver, BC, Canada
V6T 1Z1

Or, donate online at www.citr.ca/donate or www.discorder.ca

Safe Amplification Site Society:

This non-profit is working to open a legal, permanent all-ages venue in Vancouver. If you read Discorder's Venews column, you'll know that local venues live tenuous lives, facing bylaw infractions, financial struggles and bureaucratic trouble. Safe Amp has launched a capital campaign to raise \$20,000 for a new space that will house all genres of music, be affordable for all-ages shows and local musicians.

.....

Mission: to establish a permanent all-ages space for music and other arts events in Vancouver.

Why give? Because musicians need a place to play, we need a place to see them and youth need all-ages shows.

Tax receipt: No.

.....

Corbin Murdoch, Director: "There is a groundswell of support for these kinds of initiatives—people who want to make Vancouver a more interesting place culturally and make our cultural infrastructure sustainable ... It's important to give back to and contribute to the place that you live rather than bemoan the fact that we live in no fun city. It's time to do something about it."

.....

How to Donate:

Write a cheque to Safe Amplification Site Society and mail it to their Treasurer:

Safe Amplification Site Society Treasurer
#311- 2250 Oxford Street
Vancouver, BC, Canada
V5L 1G1

Or donate online at www.safeamp.org

Girls Rock Camp:

For one week in August, a team of women rockers donate their vacation time to run a day camp for young girls aged eight to 18 years. The campers show up on Monday, form a band, learn an instrument, write a song and perform it live on Saturday. However, the real goal of the camp is to build confidence and self-esteem, and the week includes sessions on image, identity and self-defense. Girls Rock Camp raises money to subsidize those girls whose families can't afford the camp fees—no one is turned away if their application is on time. They also want to offer year-round programming, and need a practice space/office they can use to make this organization sustainable and lasting.

.....

Mission: building self-esteem in female youth through music creation and performance.

Why give? To change the face of rock and roll and nurture happy, well-adjusted female musicians.

Tax receipt: No.

.....

Eli Leary, Camp Director: "I've always been a feminist since I've been a little kid ... This is the most exciting and fun way to fight sexism, and to do it with the youth is really important to me."

.....

How to Donate:

Donate online at www.girlsrockcampvancouver.ca/donate/

Movember:

Spawned in Australia, Movember has become a worldwide month of moustache-themed events. Last year, Movember raised \$7.8 million dollars for Prostate Cancer Canada. The concept is simple: men start clean-shaven on Nov. 1 and collect pledges to grow a monthly moustache. Women can also participate, raising money to support their men. Movember was inspired by the amazing efforts by women to raise money for breast cancer. The odds are not pleasant—one in six men will be diagnosed with prostate cancer, and one in eight women will be diagnosed with breast cancer.

.....

Mission: to raise funds for prostate cancer research, detection, awareness and to support those affected.

Why give? You find moustaches sexy. You wish you could grow a moustache. You will pay your man to shave off his ugly moustache.

Tax receipt: Yes.

.....

Adam Garone, CEO and Co-Founder of Movember: "For any charity that fights cancer, it's a critical time. Scientists believe they have the knowledge and technology to make life-saving breakthroughs, however, funding and collaboration is needed to facilitate this progress."

.....

How to Donate:

Donate online at www.movember.com/donate/

.....

This list that we've provided of some of our favourite charitable organizations is by no means exhaustive. Discorder supports giving of all kinds, so if you don't find what you want to support here, go out and do some research and go onto our website and let us know what you find. ▶



(NOVEMBER)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 Ozzy Osborne @ Roger's Arena	1 PVT, Babe Rainbow @ Media Club	2 Shindig!: Andorra, Cameron Scott Fraser, Narwhal @ Railway Hidden Towers, Sabrael, Weapon @ Media Club	3 Wake, Burning Ghats, Anion, Memorial @ Funkj's Gorillaz, N.E.R.D. @ Roger's Arena Ache Records Pop-up Store @ Toast Collective	4 The Pains of Being Pure at Heart, Weekend @ Venue Stars, Young Galaxy @ Vogue Lyrics Born, Rakaa @ Biltmore Manvils, Exhibitionists, Fine Times @ Honey Josh Ritter, Basia Bulat @ Commodore	5 The Soft Pack, Kurt Vile @ Biltmore Tim Kasher @ Media Club (early) A Surprise Headliner, Peace, Keep Tidy @ Astoria Crystal Swells, Melted Faces, Hospital Blonde @ Cobalt	6 The Rural Alberta Advantage, Pepper Rabbit, Imaginary Cities @ Biltmore (early) AHNA, Fuck No, Six Brew Bantha @ tba Safety Show, Hermetic, Organized Sports @ Brandiz Watermelon, Bummer High @ Zoo Zhop
14 Ozzy Osborne @ Roger's Arena	8 Mayer Hawthorne & the County, Gordon Voidwell @ Biltmore	9 Shindig!: Dekumpozers Uhw, Noise Ranger, Sleep Holiday @ Railway Doomtree @ Biltmore	10 Trans Am, Nice Nice, Jonas Reinhardt @ Biltmore Small Black, Class Actress, Young Prizms @ Media Club Gobble Gobble, JDH, Watermelon, Teen Daze @ Cobalt Slick Idiot @ Funkj's	11 Junip, Sharon Van Etten @ Venue Tight Solid, Inherent Vices, Christian Marx, Nurse, Capitol 6 @ Honey We Found A Lovebird, Kingsway, the Great Outdoors @ Cobalt	12 Brassronaut, No Gold, Flash Palace @ Rickshaw Hollerado, Free Energy, Foxy Shazam @ Media Club Kidnap Kids, Isla Taco @ Cobalt Luke Doucet & the White Falcon @ Venue	13 The Cave Singers, Sun Wizard @ Rickshaw Delorean @ Biltmore (early) Bombaman, DJ Cure @ Astoria Invasives, the Badamps, Bogus Tokus @ Brandiz Wintersleep, Ra Ra Riot, Listening Party @ Commodore
21 Blonde Redhead, Olof Arnalds @ Commodore	15 Das Racist @ Fortune Dean Wareham plays Galaxie 500, the Shilohs @ Biltmore Candy Claws, World Club @ Media Club	16 Shindig Semis!: Clockmakers, Sajia Sultana, Wizardz @ Railway Shearing Pinx, Cruddy, Juvenile Hall @ Zoo Zhop Clinic, the Fresh & Onlys @ Biltmore	17 Nosaj Thing, Toro Y Moi, Jagger @ Biltmore	18 Beekeeper, Exit 200, the Light Machines @ the Forum Myths, Babe Rainbow, Tassles @ Honey	19 Robyn @ Venue Thee Oh Sees, Dead Ghosts @ Biltmore Carnivores @ Cobalt Tyranahorse @ Malone's	20 Bonjay @ Biltmore Diamond Rings, Teen Daze, Dbl Dragon @ Biltmore Rich Hope & his Evil Doers, the Vicious Cycles @ Fairview
28 Passion Pit @ Vogue Wizardz, the Killing Time Quartet @ Biltmore Gwar @ Commodore	22 Oh Not Yoko, Jasper Sloan Yip @ Biltmore	23 Shindig Semis: Hot Moonbeams, Crystal Swells, Citizen Hands @ Railway	24 Freelance Whales, Miniature Tigers @ Biltmore	25 Small Sins @ Media Club CiTR Fundraiser '90s Music Finale!: Hermetic, Safety Show, Fine Mist, Rick White's Hair, Role Mach, Alan Forrister, Thee Manipulators, Rose Melberg @ Biltmore	26 Ariel Pink's Haunted Graffiti, Os Mutantes @ Rickshaw Grinderman @ Commodore Pro Nails @ Cobalt Jason Collett, Al Tuck, Ora Cogan @ Biltmore Rufus Wainwright @ the Centre	27 Fine Mist, No Gold @ Biltmore (late) No Age, Gun Outfit, Shearing Pinx @ Rickshaw Master Chef, Slight Birching, I Make Earthquakes @ Art Bank Cloudsplitter @ Fairview

CiTR Fundrive Dates. Pledge your support to CiTR and Disorder by calling 604.822.8648 or visiting disorder.ca // citr.ca and making a donation. Thanks!

// CiTR 101.9 FM PROGRAM GUIDE

DISCORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY		
6am		CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am	
7	CiTR Ghost Mix							7	
8			Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8	
9	Tana Radio (World)	Breakfast With The Browns (Eclectic)				Synchronicity (Talk)	The Saturday Edge (Roots)	9	
10	Shookshookta (Talk)		Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Ska-T's Scenic Drive (Ska)		10	
11	Kol Nodedi (World)	Stranded (Eclectic)						11	
12pm		Alt Radio (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncan's Donuts (Eclectic)	CiTR Listener Hour (Eclectic)	Generation Annihilation (Punk)	12pm	
1	The Rockers Show (Reggae)		Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Barnburner (Eclectic)	Power Chord (Metal)	1	
2		Parts Unknown (Pop)	Give 'Em the Boot (World)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2	
3	Blood On The Saddle (Roots)	Fill In	Mantis Cabinet (Eclectic)	Wings (Talk) Prof (Talk)	Rumbletone Radio A Go Go (Rock)	Japanese Musicquest (World)		3	
4			The Rib (Eclectic)	Radio Freethinker (Talk)		French Connection (World)	Code Blue (Roots)	4	
5	Chips (Pop)	Saint Tropez (Pop)	News 101 (Talk)	Thunderbird Eye (Talk)	Arts Report (Talk)	Native Solidarity News (Talk)	News 101 (Talk)	The Leo Ramirez Show (World)	
6			Career Fast Track (Talk)		Reel to Real (Talk)			6	
7			Queer FM (Talk)	Sore Throats, Clapping Hands (Eclectic)	Flex Your Head (Hardcore)	Sam-squantch (Ecl)	Shameless (Eclectic)		
8	Rhythms (World)	Techno Progressive	Exploding Head	Movies (Eclectic)	Life On Jumpstreet (Dance)	Folk Oasis (Roots)	Exquisite Corpse (Experimental)	CiTR Sports Live (Talk)	Notes from the Underground (Electronic/Hip-hop)
9	Mondo Trasho (Eclectic)							9	
10	Transcendance (Dance)		The Jazz Show (Jazz)	Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	Synaptic Sandwich (Dance/Electronic/ Eclectic)	10	
11							Shake A Tail Feather (Soul/R&B)	11	
12am	Throwdown FM (Dance / Electronic)				Hans Kloss Misery Hour (Hans Kloss)			12am	
1							The Vampire's Ball (Industrial)	1	
2	CiTR Ghost Mix	CiTR Ghost Mix				Aural Tentacles (Eclectic)	CiTR Ghost Mix	2	
3			CiTR Ghost Mix					3	
4					CiTR Ghost Mix			4	
5							CiTR Ghost Mix	5	

SUNDAY

TANA RADIO

(World) 9-10am

SHOOKSHOOKTA

(Talk) 10-11am

A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI

(World) 11am-12pm

Beautiful, arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays
Real cowshit-caught-in-yer-boots country.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

SAINT TROPEZ

(Pop) 5-6pm

Alternating Sundays
Welcome to St. Tropez!
Playing underrated music from several decades!
st.tropez101.9@gmail.com

QUEER FM

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music.
queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays
A mix of the latest house music, tech-house, prog-house and techno.

MONDO TRASHO

(Eclectic) 9-10pm

The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANCENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.
trancendance@hotmail.com

THROWDOWN FM

(Dance / Electronic) 12-1am

Hosts Downtown Stacey Brown and Jen Slator are proud to announce that our playlist for each and every show will be 100 per cent Vancouver, B.C. based underground music of the sub-bass generation. This means you'll never hear a track that's not from our west coast province of B.C. We call ourselves collectively: The Local Union 604. ThrowdownFM@gmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
breakfastwiththebrowns@hotmail.com

STRANDED

(Eclectic) 11am-12pm

Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and

sweet and best enjoyed when poked with a stick and held close to a fire.

MANTIS CABINET

(Eclectic) 3-4pm

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

CAREER FAST TRACK

(Talk) 6-6:30pm

Join host and author Philippe Desrochers as he teaches you how to dramatically INCREASE your income doing work you LOVE.

SORE THROATS, CLAPPING HANDS

(Eclectic) 6:30-7:30pm

Sore Throats Clapping Hands relies on simple melodies and poignant lyricism to drive our passions. We embrace music that takes little production and, for that reason, is extremely accessible to play, share, create and enjoy—music that can be produced with little more than clapping hands and sore throats.

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. Nov. 1: It's alto saxophonist Lou Donaldson's birthday. He's still going strong at 84. In honour of Lou, one of his funky classics with Dr. Lonnie Smith, George Benson, Melvin Lastie and Idris

Mohammad, *Alligator Bogaloo*.

Nov. 8: The great tenor saxophonist Stan Getz is featured with the Gary McFarland Orchestra in *Big Band Bossa Nova*. It'll take you to where it's nice and warm.

Nov. 15: Legendary pianist/composer Sonny Clark with Donald Byrd, Curtis Fuller, John Coltrane, Paul Chambers and Arthur Taylor. Tough New York Jazz from the mid-'50s in *Sonny's Crib*. Nov. 22: It's trombone master Jimmy Knepper's birthday. *Cunningbird* features compositions played by Jimmy, Al Cohn, Sir Roland Hanna, George Mraz and Dannie Richmond.

Nov. 29: One of the great unsung heroes of the big baritone saxophone: Leo "Mad Lad" Parker. Leo had an up and down career but bounced back in 1961 with *Rollin' With Leo*. He died of a heart attack shortly after recording it.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kick-start your day.

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals!
bornsixty-nine@hotmail.com

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on the Morning After Sessions.

LAUGH TRACKS

(Talk) 1-2pm

Laugh Tracks is a show about comedy. Kliph Nesteroff from the 'zine Generation Exploitation, hosts. generationexploit@yahoo.com, musicalboot@yahoo.ca

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual Italian/English show. Un programma bilingue che esplora il mondo della musica etnica italiana.

WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays
Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. Interviews with professors from a variety of disciplines.
<http://ubcproftalk.wordpress.com>
proftalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

IN THE CAGE WITH BARDS

(Talk) 4:30-5pm

Join Carlin Bardsley as he welcomes the top names in Canadian Mixed Martial Arts to put up their dukes and discuss the fastest growing sport in the world. Recaps, interviews, tunes and more, it's the most fun you can have without being punched in the face!

THUNDERBIRD EYE

(Talk) 5-6pm
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

FLEX YOUR HEAD

(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

LIFE ON JUMPSTREET

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY**SUBURBAN JUNGLE**

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed! dj@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

ANOIZE

(Noise) 11:30am-1pm
An hour and a half of avant-rock, noize, plunderphonic, psychedelic and outsider aspects of audio. An experience for those who want to be educated and EARtated. lukemeat@hotmail.com

THE GREEN MAJORITY

(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW

(Talk) 2-3pm

RUMBLETONE RADIO A GO GO

(Rock) 3-5pm
Primitive, fuzzed-out garage mayhem!

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm
Movie reviews and criticism.

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop. anitabinder@hotmail.com

SHAMELESS

(Eclectic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997. folkoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY**END OF THE WORLD NEWS**

(Talk) 8-10am

SWEET & HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Eclectic) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldowncitr.blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST

(World) 3-3:30pm
Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.

FRENCH CONNECTION

(World) 3:30-5pm
French language and music.

NATIVE SOLIDARITY NEWS

(Talk) 5-6pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

ARE YOU AWARE

(Eclectic) 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

EXQUISITE CORPSE

(Experimental) 7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane. artcorpse@yahoo.com

LIVE FROM THUNDERBIRD RADIO HELL

(Live Music) 9-11pm
Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY**FRIDAY SUNRISE**

(Eclectic) 7:30-9am
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

SYNCHRONICITY

(Talk) 9-10am
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

SKA-T'S SCENIC DRIVE

(Ska) 10am-12pm
Canada's longest running Ska radio program. djska_t@hotmail.com

CiTR LISTENER HOUR

(Eclectic) 12-1pm
Tune in each week as you, the CiTR fan, gets to program an hour of adventure for the whole world to hear! For more info, contact program coordinator Bryce Dunn at citrprogramming@club.ams.ubc.ca.

BARNBURNER

(Eclectic) 1-2pm
The greasier side of rock 'n' roll, rhythm 'n' blues, and country... Crack a beer, order some BBQ, and get your boogie on.

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else. www.radiozero.com

NARDDUAR

(Nardduar) 3:30-5pm
Join Nardduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! nardduar@nardduar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

CiTR SPORTS LIVE

(Talk) 6-10:30pm

SHAKE A TAIL FEATHER

(Soul/R&B) 10:30-12am
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Dark, sinister music to soothe and/or move the Dragon's soul. Industrial, goth and a touch of metal too. Blog: thevampiresball.blogspot.com. thevampiresball@gmail.com

SATURDAY**THE SATURDAY EDGE**

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European

music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! steveedge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social commentary. crashnburnradio@yahoo.ca

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff the Metal Pimp.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul. codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin American music. leoramirez@canada.com

NASHA VOLNA

(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

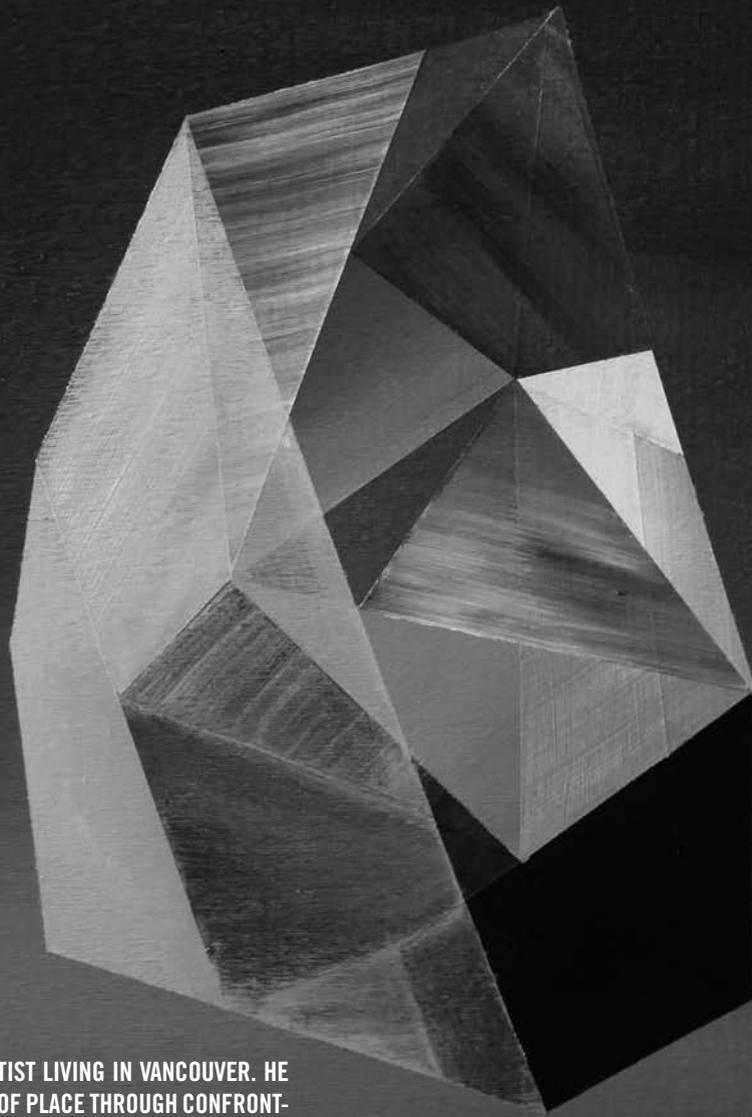
NOTES FROM THE UNDERGROUND

(Electronic/Hip-hop/More) 7-9pm
Start your Saturday night off right with our weekly showcase of the local underground DJ and electronic music scene. notesundergroundradio.blogspot.com notesundergroundradio@gmail.com

SYNAPTIC SANDWICH

(Dance/Electronic/Eclectic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you! www.synapticsandwich.net

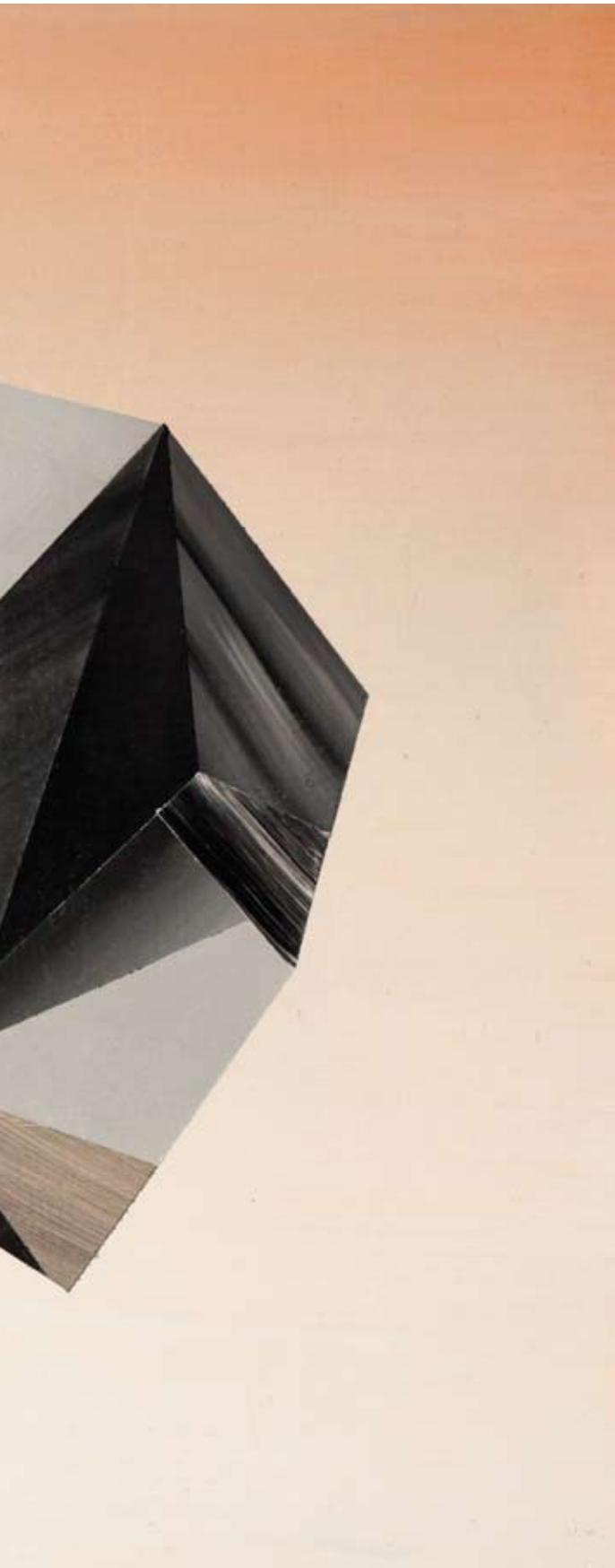
ART PROJECT// RUSSELL LENG



RUSSELL LENG IS AN ARTIST LIVING IN VANCOUVER. HE CONJURES A NEW SENSE OF PLACE THROUGH CONFRONTING THE PERCEPTION OF LANDSCAPE, QUESTIONING HOW THE AMALGAMATION OF THE NATURAL AND THE BUILT CHANGE, HOW WE IDENTIFY WITH OUR ENVIRONMENTS AND PERCEIVE OURSELVES IN THEM. FOR MORE INFORMATION, AND TO SEE SOME OF LENG'S OTHER WORKS, VISIT WWW.RUSSELLLENG.COM.

ART PROJECT//RUSSELL LENG





SALEM UNDER REVIEW //

ANTONY & THE JOHNSONS

SWANLIGHTS

(Secretly Canadian)

Antony Hegarty's connection to the natural world, earlier explored on 2009's lovely *The Crying Light*, continues to drive his work with the Johnsons. Their latest release, *Swanlights*, is the aural equivalent of viewing the earth from a satellite just above the stratosphere: beautiful, austere, a little difficult to recognize. The voices and textures of nature are present throughout the album; some songs, like the chilling "Ghost," conjure a fierce wind on the sea, while others, like the title track, can only be properly described by Antony himself. "Swanlights," he tells us, are "the reflection of light on the surface of the water at night," or "the moment when a spirit jumps out of a body and turns into a violet ghost."

The 144-page book of Antony's artwork and writing included with the special edition release of *Swanlights* is described in its press release as "Bleakly environmental," depicting "a natural and spiritual world under siege." For all its environmentalist impulses, however, *Swanlights* can't in good conscience be described as a political album; rather, it recalls the tradition of the Romantic poets, with its awe at the sublime power of nature tempered by heady ruminations on the most intimate, vulnerable love. Each song is heavy with instrumentation—string drones, lush vocal lines and jammy, textured synths send chills racing up the spine, but as usual, they're all bound together by the magnetic

pull of Antony's voice. "Kiss me like a hummingbird," he coos on "I'm In Love," and even while we listen from far above the earth, we can't help but feel at home.

—Miranda Martini

BEEKEEPER

BE KEPT

(Independent)

Beekeeper and their debut LP, *Be Kept*, are self-advertised as a post-pop band burgeoning into the world of math rock dissonance with massive hearts on their experimental Southern Ontarian sleeves. Not sure what that means? Well it's not certain if the band knows either, but what is clear is that this record of life, small towns and slain dragons was derived from maximum fun and excitement.

The album is delivered with an earnest and raw etiquette. Lyrics are cheeky and clever ("Bruised and all / Tastes sweeter / Does it?") but every bit as sincere as those made in seriousness and sombreness ("Digging the ground / Not looking for blue skies"). The vocal harmonies of boy/girl sounds and the instrumentation within voice—switching from harsh, staccato rapping to sweet melodic pop swoons—add another layer of character to the already extroverted sound of constant time signature changes and instrument interjections. Some of the best moments are early on in the album; "Table and Bed" features a snappy duet, violins appear within "Sudden Cuckoo" and the jazz odyssey-esque markings of "Novel" are distinctive and help add to the chaotic

nature of the song.

The album is a fun and off-kilter glimpse into the Vancouver indie music scene, but it is not, unsurprisingly, a groundbreaking work of art. The experimental fits of rage on "Hurt An Enemy" are full of great, thick guitar lines and raw emotion just as the over-dramatic violin lines in "There's a Reason" are painfully real in their simplistic composition; however, the sum of the parts are not as great as the original Beekeeper concept. Each song has its moment, but then they tend to lead to or from parts that are uninteresting or just amateur sounding. As a debut, *Be Kept* is good with its nods to experimentation with both instrumentation and musical blends, but it lacks the ability to enrapture an audience.

—Kaitlin McNabb

DAS RACIST

SIT DOWN, MAN

(Mad Decent)

A hip-hop do from Brooklyn, Das Racist describe their music as "deconstructionalist". These guys break down traditional views of hip-hop—making it fun again. Many say you either love or hate these guys and it's hard not to agree. But being supported by uber-cool label Mad Decent, Das Racist's latest mixtape is immediately attention-grabbing. You know when a producer/DJ like **Diplo** supports you, that you're doing something right. The musical prowess of **Quincy Jones** and **Jay-Z** gracing *Sit Down, Man* speaks volumes for how highly thought of this dynamic

duo really is. When "Combination Pizza Hut & Taco Bell"—their 2008 "hit" single—was released, they fell into the joke-rap genre. Thankfully *Sit Down, Man* is a far from purely humour. This mixtape offers social satire that has barely been seen since **Eminem's** *Marshall Mathers LP*. Hardly gangster rap, Das Racist "Never killed a cop though / More the type to burn a spliff and eat a bag of nachos." These guys really are pioneers of a new class of hip-hop, and well worth checking out. Back to the part about Diplo, the track he produced called "You Can Sell Anything" is a suitable title but remains to be seen whether Das Racist can indeed sell anything. Grab the free mixtape while you can, because you can expect big things from Das Racist soon.

—Ashley Perry

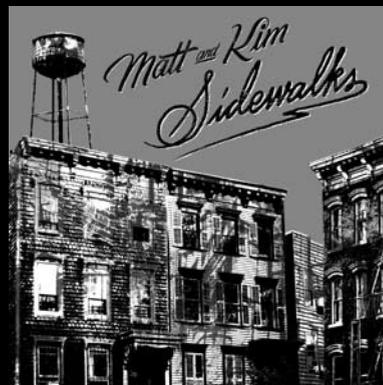
DEFEKTORS

BOTTOM OF THE CITY

(Nominal/Grotesque Modern)

Defektors' debut LP *The Bottom of the City* borrows from garage, punk and the melodramatic popular song through their flawless composite of pop-punk drumbeats and raw guitar riffs, matched by dark lyrics of discontent. In the first ten seconds of the nine track album, you'll hear "Shadow of Fear" move from a fuzzed-out surf guitar riff to a full-blown, radio worthy track. This whole garage noir album, made up of older tracks that have been re-recorded and cleaned out, is worthy of being on the radio.

Ben Phillips' (guitar, vocals) overuse of the word "baby" in his lyrics



is balanced out by his much more anxious and grim lyrics like “Red with blood / And red with fire / So I’m long-ing in despair / For all the things we can’t repair.”

If you haven’t noticed yet, Vancouver is teeming with good music. The problem here isn’t finding something worthy of your attention, but finding too much and trying to decipher which of the bands to spend all your hard-earned minimum wage on. This record, though, will carry Defektors from the “maybe” into the “must have” pile at Scratch Records, where you can buy it. [ed. Also at Red Cat and Zulu. We called to check.]

—Sarah Charrouf

DIAMOND RINGS
SPECIAL AFFECTIONS
(Secret City Records)

As the lead singer of the D’Urbervilles, John O’Regan rocked out to the band’s punk-rock sound. As Diamond Rings however, his solo act, O’Regan puts on rainbow eye makeup and slips on zebra-printed leggings to embrace his ‘80s synth pop self. So does the jump work? Yes indeed. His debut album is fun, fresh and full of catchy beats.

If we were to do the whole in-comparison-to-other-artists thing, his distinctive deep voice is reminiscent of Ian Curtis’ or Ian McCulloch’s, and his branch of snappy electro pop is like a cheerier La Roux. His music is based on drum beats and synths, but Diamond Rings manages to keep things interesting by adding in driving guitar riffs in “Something Else” and keyboard melodies in “Play By Heart”

for flavour. He also keeps things fun, and he is at his poppy best in “All Yr Songs.”

The album, aptly named *Special Affections*, is lyrically like the diary of the heart: singing about getting weak at the knees, dreams of escaping elsewhere with the significant other and feeling unsure about whether to love or not. “It’s Not My Party,” a stand-out tune, sounds like it belongs to a John Hughes movie soundtrack. It has the ‘80s synths sweeping throughout and the confused teenaged feelings of “falling in and out of love.” It’s cute, and these sweet affections aren’t what you would expect to come out of Diamond Rings’ strong, booming voice, but the juxtaposition works, and combined with the fact that he wrote all the songs himself gives the record a sense of charm and honesty.

—Ming Wong

THE DREADNOUGHTS
POLKA’S NOT DEAD
(Stomp)

Crossbreeding punk and folk is a bold undertaking that too often results in a mangy, yelping mutt that does little more than chase its tail all day for its own half-witted amusement. Once in a while though, the genealogy blends perfectly and a champion like the Dreadnoughts is born.

Polka’s Not Dead, their second Stomp Records release, is a genre-bending masterpiece. Along with the standard lineup of instruments, they throw in accordion, violin, mandolin, whistle, piano, banjo, viola, bouzouki (a Greek version of the mandolin) and

tambourines, managing to bring these all together with intelligent musical precision and stalwart punk conviction. They certainly do not limit themselves as they weave street punk with the entire spectrum of European folk music.

With gruff lead vocals, gypsy breakdowns and harmonies reminiscent of *Generator*-era **Bad Religion**, the opening track “Cider Road” is a folk punk anthem on par with the **Dropkick Murphys’** “Shipping Up to Boston.” While the title track (and manifesto), “Polka Never Dies,” adds a bit of grit to the central European folk tradition without creating a silly, irritating mess. However it is the impressive capella sea shanty “Randy Dandy-Oh” and the gentle crunch of “Claudia’s Waltz” that really demonstrate the band’s abilities and their passion for musical traditions. Along with these stand out tracks, *Polka’s Not Dead* offers eight more brilliant songs that prove the Dreadnoughts to be a rare breed in a trendy genre fraught with kitsch and predictability!

—Mark Paulhus

FINE MIST
PUBLIC DOMAIN
(Independent)

Vancouver’s Fine Mist is proof that making great music is not predicated on expensive recording equipment. Armed with a few synths, a microphone and a computer, the debut album from Megan McDonald and Jay Arner is simple, meaningful, well constructed and danceable. Don’t be fooled by the warm and fuzzy ‘80s

synth-pop demeanour that is somewhat comparable to a slightly stripped down version of **Goldfrapp**, the song writing abilities of the duo are far superior with lyrics that are raw and personal, including the odd poignantly placed f-bomb.

Public Domain opens up with “Palm Trees,” a catchy and infectious tune that does not rely on a heavy chorus to initiate the toe-tapping tendencies of the album. Instead, the listener is introduced to the impressive range of McDonald’s smokey-sweet voice which can go from edgy to soft in seconds. “Because It’s The Ocean” gives one a sense of the lyrical depth as the song title is the answer to McDonald’s pleading chorus of “Why can’t we meet in the middle?” which is sung along side a funky retro bassline and other analogue smatterings. “Stop or Start” has the feel of a club anthem and a crowd raiser. *Public Domain* saves the best for last, though, as “Murder Murder” finishes with an array of live drums that provides the right departure from the synth drum tracks at just the right time. Fine Mist makes no contention about using a computer to do their recording, but the debut evokes major recording studio swagger with a local edge that is refreshing and accessible. The album is immediately satisfying and repetitively playable.

—Slavko Bucifal

FIVE ALARM FUNK
ANYTHING IS POSSIBLE
(Skyilar Entertainment)

The front cover of Five Alarm Funk's latest album shows a silverback gorilla and great white shark about to engage in fierce battle, eyes ablaze and teeth gnashing. This seems a clever ruse though, because behind the scenes the two are quite close and appear to make beautiful music together. With Gorilla's brute strength and ability to command attention and Shark's sleek swimming groove and relentless bite, they're able to create a party that's nearly unstoppable. Welcome to a world where anything is possible. Impressive is a band who can capture on record just a hint of how exhaustingly exciting they are as a live entity and this is what local afro-funk and everything else ten-piece, Five Alarm Funk has done. With a knack for setting stages ablaze and laying waste to dance floors from coast to coast Five Alarm once again deeply impress with their incredible energy and refusal to slow up the pace until the last notes have dimmed. *Anything is Possible* comes on sweetly with the **Vancouver Bach Children's Choir** setting the stage of "Infernal Monologue," and then 30 seconds on the band chimes in with a brassed out heavy metal intro. From there until the end it's a dance party full of latin grooves, afro-beats, prog-rock and a soaring jazz-funk vibe that promises movement of the body for all but the most emotionally crippled. Fans of Five Alarm will be overjoyed with this record and the live promises it brings, and newcomers prepare yourself for an epic funk-battle!

—Nathaniel Bryce

MARK HANEY
AIM FOR THE ROSES
(Independent)

Aim for the Roses is a particularly difficult album to review. It has so many seemingly interesting concepts, all combined into one unique release, that it's ultimately hard to enjoy at first. Composer Mark Haney is a brilliant man, but his latest release is sort of a mixed bag. While the concepts do seem fantastic on paper, the disc does not seem to live up to those

prospects. Regardless, the album is still an engaging listen and shouldn't be dismissed if you have any slight inclination into minimalist or experimental music.

The album begins with a swooning double-bass note. Shortly after, the voice of Canadian stage actor **Andrew Wheeler** is heard, resonating over the thick aural backdrop of the instrument. The stage is set, the voice is heard—the story of **Ken Carter**, Canadian stuntman supreme, is ready to be told. Haney simply refers to his work as a "musical docu-drama," a retelling of Ken Carter's semi-depressing story and tragic death. The subject matter at hand is truly interesting, and it serves as a great history lesson for those who have not heard of the wild Carter and his escapades. The entire narration is composed of quotes that came directly from Carter, and Wheeler delivers the lines spot on with a great sense of emotion in his voice. Musically, the album is shallow. The entire album consists of a double-bass composition (that has been arranged from the first 499 digits of Pi), occasional acoustic guitar work by David Gannett and sparse vocals. This instrumental emptiness is intentional, but at times, it feels very underwhelming and dull. At first listen, there is little variety to the music. Most of the songs have a similar formula: begin with deep, double-bass, throw in Wheeler and his Carter narration, and finally end the track with an acoustic medley topped with singing. While this may seem compelling for the first few tracks, the album soon progresses and loses its spark, falling flat of expectations. The last two songs, "Post Mortem" and "Speedorama '83" are easily the stand out tracks on the album. For once, they are full out songs, with no real narration. The lyrics are odd and unorthodox ("The weather has been bad / The runway is muddy / And the ramp is not built"), but remarkably fill the mood created by the tense, sparse and mainly guitar-driven soundstage. Overall, the album does take time to absorb; don't be put off by the rather unusual set-up, it may or may not be to your listening pleasure.

In the end, there are very few people this album may be recommended to. Despite its interesting premise and execution, *Aim for the Roses* ultimately falls flat in terms of enjoyability. Unless you're a complete Carter fan, or a nerd who is dying to hear a mathematical constant being expressed musically, this album will most likely lack all appeal to you. But for the optimistic and adventurous, this dark trip down memory lane will definitely leave you with something to ponder.
—Kamil Krawczyk

HUMANS
AVEC MES MECS
(Independent)

Humans' new EP *Avec Mes Mecs*, is exceptionally listenable; Humans make well-calculated dance music with catchy, anthemic choruses. And hand claps. This is glucose for your ears—*Avec Mes Mecs* is an immediate and invigorating listen.

Besides all of the obvious appeal of a well-crafted dance record, Humans are also capable lyricists; it feels as though the duo are aware of the trappings of dance music as a genre, and they coyly play with the boundaries of what is artistically achievable on a dance record. Some of the more poignant tracks, like the titular "*Avec Mes Mecs*," are as evocative of the ennui of being an over-partied twenty-something as they are dance anthems with catchy basslines. But while Humans hint at some pretty heavy themes regarding the merits of partying, moving between cities, sexting and other generation appropriate topics, they rarely remain serious for long. *Avec Mes Mecs* is primarily an excellent party record; that it also functions to soundtrack bittersweet indie-film-nostalgia when you look back on the good times is just a nice bonus.

—Tony Kess

LAB COAST &
EXTRA HAPPY GHOST !!!
SPLIT 7"

(Saved By Vinyl)

The first in a series of split-7" to be released by Saved By Vinyl, the record label of Calgary's **Saved By Radio** team

devoted to exposing Calgary's music scene to the world, is a lovely look at a pair of lo-fi pop bands. Although I will go into much more detail about the album, I will quote CiTR's music director, Luke Meat, who wandered into the Discorder office mid-review and said "[These bands] sound like the Dum Dum Dudes."

The songs on the album have a lovely washed-out aesthetic that comes with the descriptor lo-fi. The bands fit well together aesthetically. If you like one side of the record you'll probably like the other, though Lab Coast veers closer to cute pop with what sounds like a toy piano playing on the upbeat breakup track "For Now" that echos the line "It's not me it's you" as the chorus. On the next track, an 88-second wonder from Lab Coast, "82 We'll All Be You" they take away the toy piano and make the guitars more angular. I would have been happy if they played with the song a bit more, but it's still an excellent track.

On the other side of the record you'll find Extra Happy Ghost !!! (Though it's spelled like that I don't think you're supposed to pronounce it chk-chk-chk. I think you're just supposed to get really excited after you say "ghost."), whose music sounds slightly less pop and slightly more garage, but still quite good. Their song "1990's Brain Damage" is the most emotive and morose track on the split, but also probably the best with swirling theremin-like effects in the background as the male lead singer Swann Swann sadly sings "Don't try to figure it out."

"Mechanical," the second song from the group, is a little more upbeat, but the vocals are given a heavy treatment and remain just as washed out and disaffected as ever.

—Jordie Yow

MATT & KIM
SIDEWALKS
(Fader)

I have to alert you that if you are remotely self-serious about your music tastes, "Sidewalks," the third release on Fader by Brooklyn synth-pop duo

Matt & Kim will not be your favourite, unless you're the type of person that finds some transcendent significance in simple synth tunes. This album is essentially 30 minutes straight of choruses and handclaps. That description may be a bit reductive, but it's not meant to be taken negatively, unless you're only really into **Boris**, in which case it's best to just continue listening to those guys.

"Sidewalks" is an invigorating 30 minutes—there's an earnestness and infectious energy in Matt & Kim's songwriting that makes this album sound like it might be better appreciated surrounded by sweaty friends at the Biltmore than through a pair of \$18 headphones. Regardless, Matt & Kim's ability to write a catchy pop song is apparent, and even forays into balladry. "Where You're Coming From" and "Silver Tiles" can't help but transform into sing-alongs by the one-minute mark. "Sidewalks" is a consistently upbeat album more than suited for anyone partial to music that's poppy, exuberant and frivolous, but you've been warned: it's chipper.

—Tony Kess

THE MOUNTAINS & THE TREES

I MADE THIS FOR YOU

(Independent)

Imagine a man with a banjo, walking through an enchanted forest and slowly being joined by members of a travelling woodland orchestra. That's what I see when I listen to the Mountains & the Trees (a.k.a. Jon Janes).

In his first full-length release, Janes shows off his extensive musical talents playing guitar, banjo, mandolin, ukelele, harmonica and, of course, performing lead vocals. Despite the fact that the guy is a veritable one-man show, the record features an eclectic blend of instrumental accompaniment from a collective of his friends (aptly named **the Valleys & the Seas Orchestra**).

Recorded in St. John's, Newfoundland, *I Made This For You* has a real down-home feel with warm strings, heartfelt lyrics and organic percussion. There's something about Janes' music that seems so comfortable and famil-

iar. It almost makes you want to believe he actually "made it for you."

You can hear the album's folk, country and pop influences in inspiring love songs like "More & More & More" and "Minimum Wage Lovers," and the foot-stomping, bluegrass tune "Travellin' Song." Of particular interest is "The Times," which features a chorus mixed from audio tracks recorded at different times by people around the world.

In the true spirit of collaboration and appreciation, the Mountains & the Trees' debut album screams a big "Thank You!" to fellow musicians, friends, family and fans alike. It's good, wholesome music that'll make you think of the woods, stringed instruments and corduroy.

—Alexis Stoymenoff

NO AGE

EVERYTHING IN BETWEEN

(Sub Pop)

No Age's new album *Everything In Between* is being released at the tail end of a huge year in indie rock; a lot of big bands have put out great albums, but there still seems to be plenty of energy and hype left for the L.A. duo. Their much anticipated third full-length lives up to all expectations, *Everything In Between* finds Dean Spunt and Randy Randall in the midst of a creative explosion, offering 13 diverse tracks solely composed and performed by two men. "Fever Dreaming" and "Shed and Transcend" are the kind of trashy buzz rock that Sub Pop was built on. More melodic songs like "Glitter" are as huge as anything any seven piece can produce. "Life Prowler" and "Common Heat" find beauty in simplicity and the album isn't without a few of the duo's lush instrumentals as well. *Everything In Between* is a great indie rock album made by a couple punk rock kids who love to make music. It is not only one of the most important albums of the year, it is probably the coolest. So all you hipsters better pick up an extra shift at the coffee shop so you can buy a copy and in ten years you can brag to the kids about how cool you were [ed. It's worth noting that Mr. Paulhus himself sports a wispy moustache

and faux Ray-Bans from time to time.], and all you old audiophiles, you best grab a copy too, file it somewhere between **Pavement's Slanted and Enchanted** and **Mudhoney's Piece of Cake**.

—Mark Paulhus

SALEM

KING NIGHT

(I Am Sound)

Salem creates electronically tortured and eternally damned house music, and their latest release, *King Night*, is definitely a tad on the dark side. The lead and title track, "King Night" gets things started with a rousing and cheery (note the sarcasm) motif from an Ave Maria hymn complete with goth vocal treatments, synth echos that demons would be proud of, and thundering distorted electronic beats.

What an opener! The problem with *King Night* is that the climax of the album is over in the opening four minutes. While the rest of the record would have merit on its own as an ambient background soundscape, there is nothing that matches the dark magic of the first track. "Asia" is a decent sequel to the opener with ominous voices over a heavily distorted electro beat and it serves to whet the appetite, but the intensity decreases with each successive track. "Sick" interrupts the instrumental offerings with a rap vocal slowed down to sound slightly ghoulish. "Release Da Boar" is a collection of ambient scratchings which in itself is not terrible, but the three chord goth-synth motif and distorted bass become somewhat repetitive at this point. Probably the next best track on the album is "Hound" which has flashes of death-synth madness and sonic damnation. Just when you think things were picking up a bit, "Traxx" returns to the slow, moody and repetitive wanderings. "Tair" is the third rap vocal with a very similar meter and rhythm pattern to the other two, making the track feel reused; a prevalent theme of the album.

Salem's *King Night* starts with texture, complexity and originality and ends with distorted repetition. While not a complete album, *King Night* has moments of brilliance and creates

a dark backdrop of dark electronic ambiance.

—Slavko Bucifal

TYRANAHORSE

GHOSTWOLFMOTHERHAWK:

PRAIRIEUNICORNLIIONLIONESS

(Independent)

As both the band name and album title might suggest, Tyranahorse's debut record is the deformed lovechild of many musical creatures. Though elements of rock and indie folk are perhaps most prominent, it's the seemingly unscripted ventures into vintage psychedelia and noise that make *ghostwolfmotherhawk: prairieunicornlionlionesse* such a majestic and untamed beast.

At first blush, the Vancouver quintet's approach to songwriting could seem formulaic: bouncy riffage and chanty sing-a-longs are coupled with a mouthful of indie nomenclature clichés. However, a second listen reveals unexpected pockets of creativity. Like a hyperactive kid who forgot to take her Ritalin, several songs absent-mindedly transform in tone and instrumentation into something quite spectacular. These disorienting synths, dissonant harmonies and impromptu kazoo solos highlight the band's tongue-in-cheek perspective on the state of indie rock, and are often endearing in their sloppiness.

On the opening cut "Joy Wolf," frontwoman **PrOphesy Sun** channels the spirit of **Jefferson Airplane** with flecks of **Cranberries**-era angst. With voices warbling with emotion, "Teenage Girl" captures that aching jealousy caused by too many whiskey shots and the unexplained absence of a lover. The album's standout track "Keep it Together," best heard in a dark alendrenched dive, offers an exceptionally satisfying electric organ hook.

For their guts, chops and strange sense of reflexivity, Tyranahorse is truly an exotic species.

—Sarah Berman



REAL LIVE ACTION

SURFER BLOOD BY STEVE LOUIE

EFTERKLANG / BUKE & GASS

September 16 / The Media Club

Buke & Gass of Brooklyn and Efterklang of Denmark filled the Media Club with wonderful music (and people eager to hear it) last Thursday. Duo Buke & Gass brought a unique brand of acoustic prog-folk. Labrynthine chord progressions, electronically-assisted pitch-shifting, vocal acrobatics and a rhythm section consisting of a bass drum with a tambourine in it—I'd never heard anything like it. They didn't play solos, but they obviously had chops; the shifting rhythms and harmonies attested to their mastery of their chosen instruments: the electric six-string ukulele (Buke) and guitar-bass (Gass).

Headliners Efterklang were very different—six times the personnel filled up the stage. Aside from a drummer, singer, guitarist and bass player, there was a violinist, keys player, and a musician with dual MacBook Pros and an array of blinking techno gadgets (including a super-cool Monome controller). The lead singer charmed the crowd right away with his humble, slightly awkward air, big smile, slightly broken English and incredible height.

When they launched into their songs, the band played together wonderfully, each one of them visibly feeling the music as if it were flowing through them. They had a very full sound, with lots of interplay and harmony between the members. Some songs were long with many sections, including synth interludes with sequenced samples; fevered group percussion passages with the lead singer drumming on the air ducts overhead; galloping sections with rich piano chords and violin melodies. Then, some songs rose from hushed whispers to a tremulous climax and ended unexpectedly in a minute. There was a triumphant positivity to their vibe that was very uplifting, and the way they blended electronic, symphonic and indie-rock instrumentation was very interesting. Efterklang, directly translated to “after-sound” from Danish, means “echo” or “reverberation.” Their performance will be reverberating with those who were present for a long while.

—Doug Mackenzie

FLYING LOTUS / LOW LIMIT (OF LAZER SWORD)

September 22 / Fortune Sound Club

As I stepped into Fortune Sound Club on a Wednesday night it was clear that people were preparing for the main event. The aroma of various recreational substances filled the place. The air was hazy and the floor was sticky, but not sticky enough to keep people on the dance floor.

Flying Lotus may have been the headliner but it was his guest Low Limit (of Lazer Sword) who first got everyone up and dancing. It was the first I'd heard of him, let alone listened to any of his music, but with the show he put on, I can't imagine anyone walking away without becoming a big fan—unless they already were. He started out with sounds reminiscent of Flying Lotus, but soon unleashed a more playful and experimental range of melodies that lured the crowd to the darker, slightly sinister, yet adolescent bass lines. Though his sound may have been heavily varied, his roots were clearly in hip-hop, as he occasionally threw in some remixes featuring well known southern rappers, mainly Gucci Mane. Personified, his sound is like Dennis the Menace, wearing a New Era fitted cap, while pulling his red wagon filled with the strange and interesting things he'd found.

The floor got wetter and stickier, the lights were dancing in the thick haze that filled the room. Low Limit was winding down his set. The crowd only grew more restless.

Flying Lotus finally graced us with his long awaited presence and he was greeted by an enthused crowd. Fans that were daring and tall enough stepped up to give the young L.A.-based producer a handshake. With a smile from ear to ear, FlyLo gave back some love to his fans as he prepared his equipment for his show.

“Cosmogramma,” “LA” and “1983” could easily have been dubbed as the soundtrack to my summer, but I still wasn't prepared for what Flying Lotus had in store for us. The bass kicked in and the crowd lost it. He looked at us and smiled ear to ear, knowing that this was only the beginning. What blew my mind was when he played a remix of “Nas Is Like”.

The producer was dancing and so was the crowd. We started mouthing the lyrics towards the end of it and right before it hit the hook the track was switched up immediately.

Flying Lotus got on the microphone one last time and asked if the crowd knew “The Astral Plane,” only to be bombarded by a thunderous, roaring “YES!”

With his permanent smile, he proceeded to play the final song as the crowd danced their hearts out. They looked as though they were uncertain if he would return to Vancouver again.

—Chibwe Mweene

JON & ROY

September 23 / The Chan Centre

Hailing from Victoria, B.C. are core members Jon Middleton and Roy Vizer of Jon & Roy, a duo that has established itself as a definitive Canadian ensemble

that resonate a West Coast sound. The free-spirited folk feel of their sunshine-tinged songs has undoubtedly begun infecting the independent music scene. Their new album, *Homes*, which introduces additional members Ryan Tonelli on bass guitar and violinist Dougal McLean, is able to paint a portrait of life away from the bustling city, and takes us into a setting that soothes all strains and worries. Similar to the positive energy coursing through their studio albums, Jon & Roy's live show is able to whisk you to a place where life can actually pause long enough for you to enjoy it. Without disappointment, Jon & Roy's participation in the Live Sessions series (broadcasted live on CBC Radio 2's Canada Live), presented by the Chan Centre of Performing Arts at UBC, faithfully reflected the emotions and sounds that flow through their body of work, including their previous two albums: *Another Noon* (2008) and *Sittin' Back* (2005).

Middleton stepped on stage first. Followed soon after by Vizer, and then Tonelli (who is eerily reminiscent of a leaner, bohemian version of Canadian animated hero Yvon of the Yukon, who donned a similar toque). Symbols of the group's nationalism, whether intentional or coincidental, were expressed in both apparent and subtle ways. One of the most obvious was the Oilers sticker casually branding the bass amp. A less conspicuous example was Vizer's lack of shoes. I noted, with private amusement, that the band was able to make me feel part of a culture that is forged by easygoing attitudes and positive outlooks. Although hard to pinpoint why this faint detail left such an impression on how I regarded this band, I know that only Granville Street teeming with people belting the national anthem could have made me feel more Canadian than this shoeless drummer.

Aside from the down-to-earth demeanor of this group, their musicality and stage presence is definitely something worth mentioning. Middleton's vocal mastery over quick, syncopated lyrics often surprised the crowd with its diverse range of choral ability when switching from reggae-like songs such as "The Right Groove" to slower, more melodic ballads like "To the Beach." McLean also provided a refreshing dynamic to the composition of the band. Complimenting the full-bodied sounds from the guitar, bass and drums, McLean's violin (and sometimes mandolin) created an offbeat harmony to the performance. Also, Middleton frequently snuck in jokes about his long-overdue haircut, or pointed to familiar faces in the crowd which further accentuated the intimacy of the show. Tonelli, on the other hand, exuded a shy presence, with his attention focused on the centre of the stage. But aside from the concentration of the performance, the electrifying dedication and passion emitted by the band was obvious and appreciated.

Jon & Roy are not simply a musical act providing listeners with great music (although they do so remarkably), but rather they are a reminder to us that life is about taking the moment from a day of work, study and deadlines to enjoy what we normally do not.

—Zarah Cheng

CHRISTIAN FENNEZ / SCANT INTONE & SOUNDS

September 26 / *The Western Front*

An 8.5" x 11" sheet of paper tacked to the entrance doors: Tonight, Fennesz, sold out. The majority of people that would be attending already sat comfortably in their seats well before Scant Intone & Sounds (a.k.a. Constantine Katsiris and Michael Red) took the stage.

The two opened the evening's event on what would only be their second real-time collaboration. Maybe practice doesn't make perfect as these guys were able to formulate a fine set filled with miniature atonal crescendos, subdued skitter and interwoven sampling—everything played at a comfortable medium-low (sometimes it's nice not getting your ears blasted off). The sampling ranged from environmental sounds and indiscernible murmuring

to more industrial elements.

Occasionally a cheesy drum beat slipped through, though never outstaying its welcome. Impressively, the duo were able to restrain their sound to a fog of subdued concrete clusters, ever dynamic and interesting. A fine display of what Vancouver's subtler side of experimental music has to offer.

After a short intermission, the main act was announced. Not wasting any time, Christian Fennesz dove into his first number, a heavy slice of electronica and fragmented guitar. Fennesz is not your average laptop gawking purveyor of electro-glitch soundscaping. The man actually plays a guitar, live, through an actual guitar amp. All the while digitally deconstructing white noise flowing from his computer. It's quite remarkable to see live and the opening half did not disappoint. As the set rolled on, however, claustrophobia started to settle in. What made Fennesz's impeccable 2008 release, *Black Sea* so good was its sense of space. And that space seemed to be filled-in on this particular night. Despite this fact, the heat—did I mention that the Front had a serious lack of ventilation?—and the sets particularly sour-note ending of Fennesz walking off after his last song, disgruntled over the sound tech's overly intrusive use of compression, you'd be hard pressed to find someone who didn't leave satisfied.

—Adrian Dziejewski

DEAD PREZ

September 27 / *Fortune Sound Club*

And finally they were here. After years of troubles at the border, on Sept. 27, Dead Prez performed their first Vancouver show to a sold out crowd at Fortune Sound Club.

In keeping with their support for indigenous sovereignty in the U.S., Stic. man and M-r opened their show by acknowledging the unceded Coast Salish territories on which Vancouver lies. Then they moved right into the classic "Radio Freq." With the crowd roaring back the hook—"Turn off the radio! Turn off that bullshit!"—the duo had established their introduction to the "Revolutionary But Gangsta" ethos for which they are most famous. They then proceeded to go through all their hits, from the infamous "Hell Yeah" to the ballad-like "Mind Sex." They also threw in a few covers into the mix, including a slick sampling of Drake's summer hit "Far From Over."

Both clad in flamboyant red and black outfits, the pair wore their politics not only in their music, but literally on their sleeves. Their DJ's laptop was emblazoned with a Te Mana Motuhake o Tuhoe sticker that read "Liberators Not Terrorists." And lest M-r's kafiyeh be read as some humdrum hipsterism, the two spoke between sets about the need for Palestinian liberation (last year, right after and prompted by Israel's first raids on aid flotillas, M-r did a performance in Gaza). Even when talking about peace and love, they predicated its pursuit on the struggle for equitable justice. When some fans threw "Resist Gentrification" t-shirts on stage near the end of the show—a comment on the especially negative reputation that Fortune Sound Club's bouncers have garnered in the Downtown East Side—they picked them up and read them on stage. The t-shirts' backs were emblazoned with lyrics from their song "War Zone": "bouncers acting like cops in their club." To the hearty approval of at least some of the crowd, they closed that set by calling on fans to remain cognisant of the disproportionate impact that gentrification has on the poor and marginalised. After the show, they spoke to fans individually about their politics, proving that for them their music really is bigger than hip-hop.

If their audience that night was anything to go by, after 14 prolific years as fixtures of underground and conscious hip-hop, Dead Prez has acquired a large and diverse fan base, most of them clearly devotees of the RBG mantra, with varying understandings of its underlying implications. About midway through the show a young white man in a faux Native headdress climbed on stage, to the disapproval of some audience members who appeared disgruntled as much



CHRISTIAN FENNEZ BY STEVE LOUIE

by his appropriation of sacred indigenous traditions as by his interruption of the show. He was quickly removed.

The show ended with the duo announcing the release of Dead Prez's new mixtape, "Turn off the Radio Volume 4: Revolutionary but Gangsta Grillz", available for free download at www.deadprez.com. Musically, the new songs are moving in a more mainstream direction, no doubt ensuring more fist-pumping dance floor hits, but lyrically, the contents lack none of the critical force that keeps fans coming back.

—Fathima Calder

DUNGEN / THE ENTRANCE BAND / RESORTS

October 2 / The Biltmore Cabaret

In stark contrast to the decidedly '60s/'70s psych/retro leanings of the other two bands on the bill, this night's opening band, Resorts, evidently took their inspiration from much more recent advances in music. Conjuring the same dramatic atmosphere as Portishead, their contemporary spin on trip-hop accomplished the awkward trick of sounding simultaneously super maxed-out chillin' and broodingly sinister. Usually the prospect of two guys nodding their heads behind laptops is a recipe for severe tedium but they avoided such pitfalls by adding live vocals, clarinet and the EWI (Electronic Wind Instrument) amidst the clicking of buttons and tweaking of knobs.

The Entrance Band specializes in seriously high-grade psychedelia. It is a testament to the creative fertility of the band that they didn't play anything from last year's eponymous debut, and that this omission didn't feel disappointing. As if it wasn't already blindingly obvious that the band wished it was still 1967, they ran through a brilliant rendition of Love's "A House Is Not A Motel," just to emphasize the point. Much of their new material found them heading in

a looser and more expansive blues rock direction with the guitar so heavily saturated in reverb, delay and vibrato that if it wasn't for the rhythm section keeping it tethered down with such a massive groove, it would come loose from its moorings and float off into the cosmos.

If the Entrance Band represented the seed sown by the psych-rock bands of the late '60s, Dungen then—in their reverence for the prog-rock bands of the following decade—symbolized the flowering of this plant. When they're indulging in full on jazz-infused, fuzz pedal oblivion, Dungen are mind-meltingly awesome but, due to the sheer power of songs like "Högdalstoppen", the more melodic offerings like "Marken Låg Stilla" struggled to cut it. This may have been due in part to the only weak element of tonight's performance—the singing of Gustav Estjes. His voice didn't carry the same wistful lilt that can be found on the band's studio output and, compared with the band's otherwise flawless musicianship, it sounded weak.

That said, as the composer of all of the band's music, it is hard not to forgive him. It also seems churlish to criticise someone who showed such disarming humility, as he said sincerely after his apocalyptic-acid-blues- freakout "All this is happening because of you."

It would be nice to be able to take some of the credit for such brilliantly monstrous sounds, and maybe we can just a little, but Dungen were not just channelling the energy of the audience gathered in the Biltmore, but of something ethereal and much less tangible, the spirit of Zappa, King Crimson and a million other bands lost to the annals of time.

—Will Pedley

CARIBOU / EMERALDS

October 3 / *The Vogue*

I wonder what Dan Snaith was thinking when he decided to try to get Emeralds to tour with him. Anyone who enjoyed their newest album *Does It Look Like I'm Here?* probably never thought they'd be seeing it live, so the interest is there on the one hand, but on the other, Emeralds is a band with a very ambiguous level of shit-giving. They've put out dozens of releases since '06, but with names like *Dirt Weed Diaries Vol. 1* and *Bullshit Boring Drone Band*—and on cassette half the time.

Looking over their new Guest List on Pitchfork, one quickly finds that "Oh, I get it, they're one of those bands that can only mention the extremely obscure, or ironically mainstream." Then, hot on the heels of an album that worked, they go on tour and sell nothing but Mark McGuire solo stuff, plus *What Happened* and the new album. I might not be a fan of the names of the old stuff, but that doesn't mean I'm not interested in hearing it.

When I did get inside, part way through Emeralds' set, my suspicions of how the show would play out were confirmed. Emeralds, it seems, approach their stage show the same way they approach their image overall: it's all about the music. Aurally, the band was superb. Their crystalline sound was translated from album to stage without a hitch. The bulk of the time I watched the band spend on one song, but that one song showed its range. At the flip of a switch—that lo-fi guitar from two years ago! Turn of a knob—Ray Lynch-ian new wave! Then back, with the press of a pedal, to the standard arpeggio madness one expects from the band. Great sound doesn't excuse a boring visual show, though. The video the band projected through the show (stock images, like industrial manufacturing and cell division), was actually a pretty nice accompaniment to the music, but an entire show's worth of John Elliott's turned back and eighth-grade-Metallica-fan head shaking was distracting, to say the least.

But who cares about them?! Not the crowd. A very warm sounding reception couldn't keep you from knowing five seconds into "Kaili" who the people were there to see. For the next ten songs, every white person in Vancouver was in lock step with Snaith and his band. Setting up in a circle with Snaith and touring drummer Brad Weber's drum kits closest to the audience, the opener, and "Leave House" after, showed the importance placed on rhythm by the four musicians. The vibration coming from the bass, synth and guitar was near constant, but one could always feel the spike of the beat through that haze.

Watching Brad Weber drum reminded me of Deerhoof's Greg Saunier. He would start to play with the band, then quickly move into doing his own thing, as if he had lost the beat and gotten more complicated, only to find the beat again. The intensity of his and the rest of the band's sound worked differently from song to song, ratcheting "Hannibal" up to make it as intense as "Odessa," but stripping the nuance from "Melody Day" and making "Every Time She Turns Round It's Her Birthday" more of a distraction than a treat. The show is best summed up by its two best songs: the encore "Sun," and song of the night "Bowls". With a band so focused, it's unsurprising that the two instrumentals from *Swim* were the most interesting. The sample of the Tibetan singing bowl used at the start of "Bowls" was played by Weber, fast and precise enough to make the song sound like Gold Panda, only live. It was taken around for over ten minutes, and the greatness of "Sun" was all but predetermined. It was played for seven or eight minutes, and was a perfect encore.

—Jasper Walley

SURFER BLOOD / THE DRUMS

October 5 / *The Biltmore*

If a university class in concert reviewing existed, I likely would have failed it on Tuesday, Oct. 5. I arrived at the Biltmore at 10:30 p.m.—okay, maybe 11 p.m.—just in time to see more than a handful of blissed-out Drums fans skipping

stairs on their way out of the venue. Not a good sign.

The no-nonsense bouncer confirmed that yes, I had missed "Best Friend," my absolute favourite track off the Drums' self-titled debut, and indeed the entire co-headlining set. (Personally I blame the Nelson couch surfer—he was my plus one!—who insisted on teaching me eyeball exercises and standing meditation before the show. I wish I was making that part up.)

Anyway, if you need details on the Brooklyn goth-rock half of the set, I suggest checking out local blogger Alex Hudson's write-up in *Exclaim!*. He's probably right.

Lucky for me (and subsequently for this review) Surfer Blood had yet to take the stage. The Floridian quartet quickly banged through their most buzzworthy material at the top of their set, including the bouncy "Take it Easy" and mosh pit-inducing "Swim." Frontman John Paul Pitts has perfected his stage moves, which features an adorable stationary pivot from left to right, guitar neck outstretched at an exact 90-degree angle. By the fifth song, it seemed that audience energy had reached its ultimate peak. People in the front continued to rock out, but the majority of attendees nodded along with silent intrigue—perhaps unfamiliar with the non-singles on *Astro Coast*. The night ended (early, it seemed) with an encore featuring a Guided By Voices cover and a sweaty rendition of "Neighbour Riffs." Stage banter was minimal, but the crowd was otherwise satisfied. Let this be a cautionary tale: for better or for worse, shows at legit venues in Vancouver actually start on time.

—Sarah Berman

HOLY FUCK / INDIAN JEWELRY / CLIPD BEAKS

October 12 / *The Rickshaw Theatre*

Now, I'm all for the promotion of smaller labels, but if Holy Fuck are such big fans of Lovepump United, they must know how much better they could have done for openers. Pictureplane and Health? Fun! Genghis Tron and AIDS Wolf? Exciting! Clipd Beaks and Indian Jewelry? Swing and a miss, you guys.

I'm trying to figure out the nicest way to say I fell asleep during Clipd Beaks' set. For a band I had never heard before their set, I was pleasantly surprised when I heard something a lot like Liars' "A Visit from Drum." The problem is, their vocals are so murky, and their droning so level, that it was hard to tell the difference from song to song. That, and the long day, and the soothing vibrations... and I was out for a minute. There were glimpses of energy in the set, like when the vocals were at the forefront of the mix, or when some surprise trumpet joined the mix, but, by and large, I would have rather just seen Liars play "A Visit from Drum" proper, then different songs for the rest of the show.

Indian Jewelry had the opposite problem, energy-wise.

Comprehensive:

Shows linked to profiles maintained by musicians, promoters, venues, ticket outlet/stores, and YOU!



**COMMUNITY
DRIVEN
CONCERT
LISTINGS**



BROKEN SOCIAL SCENE BY JON PESOCHIN

Between being double the volume of the other two bands, and having a strobe light on for the entire show, it was impossible not to hear everything. You could see the band's style coming from the sounds produced during their quick pre-show tune-up. Fuzzed out floor tom, deep Rhodes-y synth, heavy vocal echo, it was as big a mess as you might expect. Almost every song started with the triggering of some ill advised drum machine, which was then taken over by an obnoxious wall of screeches and thuds from the band. Moving from guitar to synth, toning down the reverb, switching vocalists, nothing made any of it any better. But I will give Indian Jewelry a big line of credit for sticking to their image. Whether or not I liked any of it, the set was uniformly creepy, and it takes uncommon dedication to stick to it that long. So, Indian Jewelry, I don't want to kick an already thoroughly kicked horse, but maybe it's time you got serious, and went on tour with a band anything like you. I'm open to change! Really!

Despite the rocky start to the evening, Holy Fuck came onstage to a still energized crowd, and started off right with a locked-in "Super Inuit." What followed showed how far the band has come in just a few years. The band, while still jumping around, now seems to work with kraut-like accuracy and restraint. Near constant touring must have sharpened the four musicians, because they played forcefully, but as one. It's a far cry from both their shows at Bumbershoot two years ago and the Capitol Hill Block Party in July (both in Seattle). With the former show, while more energetic, felt propelled more by each band member's musicianship than by any cohesive feel. At the latter, the band was more together, but the energy dipped with the introduction of simple between song palette cleansers. This show at the Rickshaw proves that the band has taken the best of both worlds, and emerged stronger. They propelled between songs from this year's *Latin*, and 2007's LP, but never lost their restraint and freaked out in an unnecessary solo or fill. Two notes into "Frenchy's," a weaker song on the album, and the audience was eating out of the palm of their hands. The only real sonic curveball was "Lucky." Last time I saw it performed live, it was as pretty as on the album, but somewhat limp. At this show, it was still pretty, but rock solid. It was almost definitely the song

of the night. By the end of the set, the diehards were clawing for more, which they got in the form of "Lovely Allen," the only song of the night that did get taken for a bit of an extravagant spin. At that point, they deserved it.

—Jasper Walley

BROKEN SOCIAL SCENE / THE SEA & CAKE

October 13 | The Commodore Ballroom

Some explosions of creative magnitude cannot be adequately rendered in just a few hundred words or less and though last night's gig wasn't the "God gig" it was still a mighty thrill to witness so much talent on one stage. It is in this "so much" that Broken Social Scene thrives and becomes so much more than just a big band.

Opens the Sea & Cake got the crowd warmed up with some jazzy rock, sounding at times like a mini-BSS with post-rock Tortoise trappings. Not overly memorable but it was cool to see some musical trailblazers whom I have loosely followed since the mid-'90s. With little wait between sets BSS took to stage and proceeded to create fireworks. This first of two sold-out nights at the Commodore was a doozy that kicked off proper with the wicked four-punch combination of "World Sick," "Texico Bitches," "7/4 (Shoreline)" and "Fire Eye'd Boy." The band played with cooled determination to give everything they had for us, and it was clear, this is just what they do best. This is music for the people, by the people. Swelling to upwards of 11 deep, members drifted on and off stage between songs to fill their roles and then to take their leave, giving massive numbers such as "Meet Me In The Bedroom" an even more lethal sonic punch while swooners like "Anthems For a Seventeen-Year-Old Girl" and "Sweetest Kill" sounded even sweeter with the added help of this tour's female role, Lisa Lobsinger, who absolutely killed it. Still decompressing after this whirlwind of a show, I'm sure some impressions will come over time. Like I said, words are kind of hard to come by. If you were there then you know what I mean. This is celebration rock played by a lot of talented people and we were quite lucky to be witness to a heaping two-hour helping of it.

—Nathaniel Bryce

NOVEMBER

Dec 02 - Laterro
 Dec 04 - Glory Days w/ Piper Davis
 Dec 05 - Stormway
 Dec 06 - Bison-lic
 Dec 07 - Glory Days - We ♥ Daft Punk V
 Dec 08 - Glory Days - 2 Year Anniversary

MON

TUES

WED

THURS

FRI

SAT

CLOSED
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SUN

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JAY BRANNAN
 with guests

NOSAJ THING & TORO Y MOI
 with special guests
Jagger

SEAN HAYES
 WITH SPECIAL GUEST
ROBERT WILSON

SEAN HAYES
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// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF OCTOBER

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Women*	<i>Public Strain</i>	Flemish Eye	26	To Rococo Rot	<i>Speculation</i>	Domino
2	Black Mountain*	<i>Wilderness Heart</i>	Outside	27	Sister*	<i>s/t</i>	Independent
3	Nobunny	<i>First Blood</i>	Goner	28	Best Coast	<i>Crazy For You</i>	Mexican Summer
4	AHNA*	<i>s/t</i>	The Broadway to Boundary	29	Tucker Finn*	<i>The Cup & the Lip</i>	Jayne Wayne
5	White Lung*	<i>It's the Evil</i>	Deranged	30	Crocodiles	<i>Sleep Forever</i>	Fat Possum
6	Various	<i>Flipper Psychout!</i>	Vampi Soul	31	Shi Yi*	<i>s/t</i>	Holy Darkness
7	Fond of Tigers*	<i>Continent & Western</i>	Drip Audio	32	Antony & the Johnsons	<i>Thank You For Your Love EP</i>	Secretly Canadian
8	Dreadnoughts*	<i>Polka's Not Dead</i>	Stomp	33	Frankie Rose & the Outs	<i>s/t</i>	Slumberland
9	B.A. Johnston*	<i>Thank You for Being a Friend</i>	Just Friends	34	Arcade Fire*	<i>The Suburbs</i>	Merge
10	Grinderman	<i>Grinderman 2</i>	ANTI-	35	Bola Johnson	<i>Man No Die</i>	Vampi Soul
11	Dubmatix*	<i>System Shakedown</i>	Clamour	36	Hot Panda*	<i>How Come I'm Dead?</i>	Mint
12	Rae Spoon*	<i>Love is a Hunter</i>	Saved By Radio	37	Suuns*	<i>Zeros EP</i>	Secretly Canadian
13	Blue Hawaii*	<i>Blooming Summer</i>	Arbutus	38	Dungen	<i>Skit I Allt</i>	Kemado
14	Sean Nicholas Savage*	<i>Moving Up In Society</i>	Arbutus	39	Owen Pallett*	<i>A Swedish Love Story EP</i>	For Great Justice
15	The Vaselines	<i>Sex With an X</i>	Sub Pop	40	The Black Angels	<i>Posphene Dream</i>	Blue Horizon
16	Mavis Staples	<i>You Are Not Alone</i>	ANTI-	41	The Intelligence	<i>Males</i>	In The Red
17	The Orpheans*	<i>Turn Out the Lights EP</i>	Neptoon	42	Tatsuya Nakatani	<i>Abiogenesis</i>	Independent
18	The Budos Band	<i>The Budos Band III</i>	Daptone	43	Ariel Pink's Haunted Graffiti	<i>Before Today</i>	4AD
19	No Age	<i>Everything In Between</i>	Sub Pop	44	Y La Bamba	<i>Lupon</i>	Tender Loving Empire
20	Cloudland Canyon*	<i>Fin Eaves</i>	Holy Mountain	45	Jenny & Johnny	<i>I'm Having Fun Now</i>	Warner
21	On & Fennesz	<i>Something That ... That Does Not</i>	Type	46	Dryft	<i>Ventricle</i>	N5MD
22	PS I Love You*	<i>Meet Me at the Muster Station</i>	Paper Bag	47	Personal & the Pizzas	<i>Raw Pie</i>	1234 GO!
23	Underworld	<i>Barking</i>	Om	48	Bad Religion	<i>The Dissent of Man</i>	Epitaph
24	Swans	<i>My Father Will Guide ... to the Sky</i>	Young God	49	Delerium*	<i>Voice</i>	Nettwerk
25	Indignant Senility	<i>Plays Wagner</i>	Type	50	Cotton Candy	<i>Top-Notch and First-Rate</i>	Teen Beat

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

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Hitz Boutique
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604-662-3334

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604-675-9972

Koerner's Pub
6371 Crescent Road
604-822-0983

Lucky's Comics
3972 Main St.
604-875-9858

Neptoon Records
3561 Main Street
604-324-1229

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Cinémathèque**
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**People's Co-op
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604-253-6422

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3607 W Broadway
604-736-3036

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4332 Main St.
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604-222-1717

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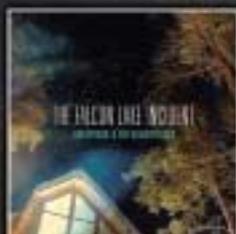
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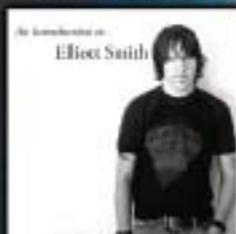
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The Falcon Lake Incident CD/LP



Avey Tare
Down There CD/LP



Elliott Smith
An Introduction to Elliott Smith CD



The Fresh & Onlys
Play It Strange CD/LP



Kelley Stoltz
To Dreamers CD



Squarepusher
Shobaleader One -
d'Emonstrator CD/LP



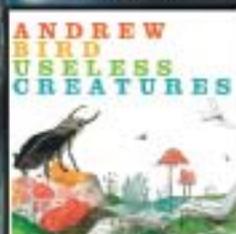
Sonny & The Sunsets
Tomorrow Is Alright CD/LP



Destroyer
Archer on the Beach 12"



Stereolab
Not Music CD/LP



Andrew Bird
Useless Creatures CD/LP



Warpaint
The Fool CD



Brian Eno
Small Craft On A Milk Sea
CD/LP



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